

SOME
INSTRUCTIONS
CONCERNING THE
ART OF
ORATORY.

Collected for the use of a Friend a
Young STUDENT.



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Parts of Rhetorick.

SECT. I.

I. *Invention*, in which

1. Of Common places for Arguments, *NUM* 2.
wherein : 1. To use our own invention

first -- and in this not to be too curious, in the beginning, for our matter or expression. -- But, in a second copying to reject what is slight, to order what is approved, to correct the expression, &c. -- To expose them rude in writing, rather than to burden the memory -- Not to prosecute long one Argument, but seek after variety, *NUM* 11. &c.

2: After our own, to use other mens, Inventions -- to alter -- to enlarge them. -- *N*. 159

SECT II.

3. Of disposing the invented matter in some order, and under certain Heads, --

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SECT. III.

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-- n. 1.

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2. By Comparison, n. 3.
 - 1 Of Cause and Effect, &c.
 2. Of Similitude.
 3. Of Opposition.
3. By Gradation; n. 7.
4. By Interrogation. n. 8;

SECT. IV.

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1. Words ill-sounding: Monosyllables, &c. n. 2.
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4. Tautologies, n. 7.
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 1. For better Emphasis, n. 5.
 2. For apter connexion, n. 6.
 3. For accent and suspended gravity of the speech, n. 7.
 4. For

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1. In like beginnings of several clauses.

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3. Both like:

4. Beginning of one and end of the other like, &c.

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Not below the thing.
Not too much.
Not changed.

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2. Withour.

3. Before.

4. After.

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7. The thing onely explained.

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2. Conversion.

3. Denomination.

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1. By repetition of the same words, n. 15:

2. By multiplication of the like expressions, n. 17.

3. By enumeration of Parts, or Descriptions, n. 18.

By a simple accumulation of them.

By Gradation.

By Division.

By

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By interpretation, n. 13.

4. By *Ætiology* or giving reasons, n. 14.

1. Either preceding

2. Or following

By *Epiphonema* or Sentence.

By a *Conjunction Causal*.

3. Or *Interposed*, n. 17.

S E C T. VII.

-IV. Of Stile.

1. To be perpetually varied, n. 1.

In the Expressions, n. 2.

In the Illations, n. 3. *Varied.*

1. By Interrogation.

2. By Objection.

3. By frequent commutation of Persons.

4. By Dubitation.

5. By Admiration.

6. By Consultation.

7. By Pre-occupation.

8. By Correction.

9. By Concessions.

10. By Suppositions of Absurdities.

2. To be 1. Concise for the Pen.

2. More diffused and copious for speaking, n. 13.

3. Yet more circumlocutory and verbous for extempore speech.

3. Of short and long Stiles, compared, n. 14.

4. Of Perspicuity of Stile, n. 15.

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n. 24.

S E C T. VIII. 25 S E C T. IX.

-V. Of Recitation: } } *-VI. Of Pronunciation.*

S E C T. X. *-VII. Of Action.*

I N S T R U.



INSTRUCTIONS CONCERNING The ART of ORATORY

SECT. I.

N^o. I.



THE Parts of ^{The Parts of} Oratory are Oratory.
Invention, ta-
king care for
the Matter ;
and *Elocution*, for the *Words* and
Style.

2. *Invention* consists in an acute
Consideration , and particular ^{1. *Invention* 3}
B weigh- ^{in which}

5. Of Com-
mon Places of
Arguments.

weighing of all circumstances, &c. out of which any argument may be raised to advance the subject in hand. Therefore your Fancy, in this, ought not to be committed, and left, to chance; gazing about, and waiting, as it were, what may by sudden Enthusiasm drop into it, but to be excited and guided by Reason; diligently beating and examining the Causes, Effects, Adjuncts, and whatever may have relation to your subject, that (at least) some of them may afford materials to your design. Brief Tables of which, and sufficiently exact, in all the three kinds of Discourses, Demonstrative, Judicial, Deliberative, see in *Quintil. lib. 5. cap. 10.* and in *Farnab's*, and other Modern, Rhetoricks. A many of which are also rudely put together in these verses:

*An? Quis? Quid? Cujus? Cui? Quos?
Quibus auxiliis? Cur?*

Quo-

Quomodo? Circa quid? Qualis?
Quantum? Ex, In, & à quo?
Quamdiu? Ubi? Quando? Quoties?
Quotuplex? Quot? & Unde?

Or in that shorter,

Quis? Ubi? Quid? Quibus auxiliis?
Cui? Quomodo? Quando?

Who? What? How? When?
 Where? and why?

3. For Example; Common places for Arguments; * *To prove any thing to be good*, may be such as these;—

-- Because tis the chief end, all men, or the wisest of men, aim at --- all, or the wisest commend --- because it produceth some good --- preventeth or remedieth some evil --- procures us much pleasure, -- profit, -- reputation, -- honors, -- things, we account good. -- is rewarded -- is difficult to attain -- is contrary to all excess, &c. -- is dictated by nature -- is followed with content -- other things for its sake accounted good, &c.

4. * *To prove any thing more good*, such as these;

-- Because tis the end, and so more worthy than the means -- chosen for its self, and not for another -- conducing to a better, worthier end -- conversant about a nobler object -- can better be without the other, than the other without it -- is the cause of the other -- more beneficial -- beneficial to more -- more

rare — more beautiful — more lasting — more rewarded — more easie to be procured (for on both sides arguments are probable) — more pursued by wise men — better, according to circumstance of person, time, place, action, &c. — Any of which mediums, *ceteris paribus*, is perswasive.

5. The contraries serve, * *To prove a thing evil, or less good.* * *To aggravate a Crime*, such as these, drawn

— From the greatness of the dammage — the impossibility of reparation — from the quality of the person, by whom; to whom — from doing it alone; or first; or often — with no, with small, benefit to himself — with a determinate purpose, having no plausible motive to it — not very feasible; — from its being a thing contrary to nature — to express law — favouring of brutishness, and inhumanity — Done in a holy place, in the court, &c. — in such a time — against a Kinsman, a Benefactor, a Magistrate — giving so much scandal — so much encouragement.

6. * *To extenuate a fault;*

— That it was not done at all — not so done — that it was done so; but that it was well done — not well done; but yet of those things that are usually pardoned — that it was not an injury — but an error; a misfortune — not done with an ill mind — not with deliberation — that not a part onely, but the whole action be considered — not that action, but the whole course of his life — what good, as well as what evil, he hath done — not to regard the words of the Law, but the

the intent of the Law-giver -- not the Law (failing in particulars,) but equity.

7. All Discourses are either of *Things* ; *Persons* ; or *Facts* : In *Persons*, considerable are; their Descent, Nation, Countrey, Sex, Age, Fortune, Manners, Education, Relations, of Father, Master, Citizen, &c. In *facts* ; The Cause, Time, Place, Instrument , the Manner , &c. In *things*, (that is, Substances, and Qualities) the *An sit*, *Quid sit*, *Quale*, *Quotuplex* ; its Genus, Species, Properties, &c.-- In gross, for all subjects (which are most-what mixt of these three, *i. e.* Persons, Actions, Qualities) Proofs are derived from Persons , Causes , Times, Places, Antecedents, Consequents, Efficients , Effects , Events, Conjugates, Similies, Contraries, Contradictories, Comparison with Things Greater, Lesser, Equal ; from Correlates, Examples, Suppositions, and Reduction *ad absurdum*, (as is used in the Ma-

thematically) to a 'Consequence that all grant to be false'; from their *Genus*, *Definition*, *Division*, &c. Amongst which * Similitudes (*i. e.* Like Cases resembling it:)

* Contraries (which much manifest one another:) * Examples, Instances, Suppositions and Reduction *ad absurdum*, are diligently to be sought out; proving a thing many times much more, than reasons to our Auditory; who, when by the one they see not how it can be done; by the other they easily see that it is done; and therefore *Exemplum* is not in vain made one species of argumentation.

8. Several Examples of Arguments drawn from such Topicks. As; *From effects*, Scipio was a better General than Hannibal, he conquered Hannibal.--He is valiant, for he feared not death.--*From the Instrument*; He killed him, for his weapon was found in the wound.--*From the Antecedents*; He killed him, for he threatened his death, went out by night armed, way-laid him.--*From Circumstances*; Cic. Clodius laid wait for Milo, and not Milo for Clodius: He went forth with lusty servants armed; This with a few women; He mounted

ed on horse-back ; *This* in a Coach. -- *From the Consequents* ; *Sylla* took not up arms for ambition sake, witness the resigned Dictatorship. -- *A majori* ; If lawful to kill an Adulterer, tis so to beat him. -- Who hath committed sacrilege, will not scruple to commit a theft. --- *A minori* ; If Theft a capital crime, much more Sacrilege. *From Similies* ; If Continency be a vertue, then such is Abstinence. -- As Mariners can do nothing without a Pilot, so neither Souldiers without a Commander. -- *From Conjugates* ; an honest thing it is to learn, therefore to teach. -- *From Contraries* ; If War be the cause of all evils, Peace is the remedy of them. -- If he deserve pardon who wrongs one unawares, he merits a reward, who purposely doth one a favor. -- *From Contradictories* ; When he refused to entertain him having all mens approbation, would the same entertain him with so many mens offence ? -- *From Division* ; That any one be a Citizen, he must either be born, or made so ; but he neither of these -- *So from Dilemmas* ; where either side chosen evinceth the same thing : -- Putting a man to the rack, no sure way to discover truth : for either he can endure the pains, and then he will lie amidst his torment ; or he cannot endure them, and then he will say any thing, to end them. See concerning these Topicks *Quintil. Instit. l. 5. c. 10. &c.* and the first and second Book of *Aristotles Rhetorick*.

9. Now there being infinite other places of Arguments besides these, (especially where the subject is

more complexe) and many of these not furnishing any one subject, except with very trivial and common matter (which is to be rejected) they are onely set down to give hints to your invention whilest yet unpractised; which, when more exercised, will presently repair to those chiefly serviceable, and less accommodable to other subjects, without at all saluting the rest.

10. Invention on most subjects is to look two wayes. To prove in the first place; in the second to disprove: to confirm, and then to confute; ἀγασκυστική, to state first; and καλασκυστική, to make and answer objections. (There being nothing, that so much can be said for, but something also may be said against it) which affords a double field of matter to be drawn from these, and such like heads. The first part useth to be more solid; the second, more acute. Hence the natural parts of a discourse are, 1. an Exordium or Preface

face ; 2. Declaring and proving our own Positions. 3. Refuting the contrary ; 4. A short recapitulation and concluding, called *Peroratio*.

11. In all our Proofs we have recourse to, either things of sense ; or common received Axioms, and Truths, or Laws, and Customes, or the Concessions of our Adversary, or of our Auditors. Neither is it needful to ascend to the ultimate Causes of every thing, but to stay our Probation at our Auditors grants,

12. In inventing take heed of torturing your fancy too much at first ; either in the quest of more curious matter, or in letting it down in the most exact form. For, besides that the mind doth more heavily and less accurately, perform many things at once ; the Wit especially, is of so delicate a sharpness, that any forcing presently turns the edge

On these to exercise your own invention first ; and in this not to be too curious at first, for your matter, or expression.

edge; and where we make too much difficulty, it becomes onely amazed and astonished; and thus circumscribed and limited to none but extraordinary productions, like a pent flame, it blazeth not the more for this, but is rather choked and put out. *De ingenio suo pessimè merentur* (saith Quintil.) *qui diligentiam putant, facere sibi scribendi difficultatem.* The best way therefore is, *to give it leave to expatiate it self in its work, and heat, and grow more active by degrees; * to take what it spontaneously produceth; and pass by, what it doth not readily pass through; which (like the deficient memory) at another attempt, or, by and by, at the same, answereth of its own accord our formerly-frustrated expectation. What orderly matter therefore, it shall (unforced) offer you, set down; that by this, as a lower step, the Fancy may ascend, and scrue it self up to something more choice; which it can-

cannot so easily mount unto at the first, without taking, by the way, this meaner rise. But then we must take the pains of twice writing, that the second Copy may cast away (according to its better Provision) what is ordinary and common in the former.

But in a second copying to reject what is slight, correct the order, expression, &c.

13. Rather than reserve your compositions in your mind, till they are exactly formed, write them down at first without curiosity, and correct them after in your Paper: Tis said of *Virgil*, that he drew out his matter first in Prose, then composed it in verse at large; then again contracted those verses to a smaller number, and better expression. Many things are, as easilier, so sooner, done severally, then at once: as our strength, in parcels, quickly takes up the weight, which united in one it can never move. For the mind travelling with many conceptions at once (undisburnd of any) must needs be much surchar-

To expose them rude in writing, rather than burden the memory.

charged, retarded and confounded; but she beholds them now much more clearly and distinctly, when thus by writing laid before her face; by this she hath fewer busi-
nesses to attend at once, more room to perfect, and ease to range them, now not so easily skipping and withdrawing themselves out of her sight, or interturbing one another, as when they were all confusedly floating in the fancy. * *Intellectus* (saith Sir Fr. Bacon) *cogitationibus gravatus clarescit, &c. si literis mandentur.* * Whosoever hath his minde fraught with many thoughts, his wits and understanding do clarifie and break up [by committing them to writing] He tosseth his thoughts more easily, he marshalleth them more orderly, he seeth better how they look, when they are turned into words; finally he thus waxeth wiser than himself. Though for some smaller pieces of Invention, perhaps Plin's way of composing set
down

down in his Epistles *l. 9. Ep. 36.* is not to be disliked.

14. To be furnish'd with variety of good matter (without which change, both the Orators fancy, and the Auditors attention, are soon tired) you must not pursue any one particular Argument too far, and draw it out as it were to the dreggs; for much, upon any one head, cannot be said well: but if well, perchance, by some pregnant wit; yet how much, upon divers objects, will that wit say better; and by this advantage, go so much beyond it self, as without it, it doth beyond others? It is convenient therefore, often to break off the thread you are spinning; and set your imagination on work afresh, upon some other new circumstance, as if nothing at all had been meditated before. All which variety of in-cohering matter is to be joynted and set together in the second review.

Af-

After your
own, to make
use of other
mens Inven-
tions;

15. After the exercising of your own thoughts upon your subject (and not before) use the help of other mens. Whose Writings you find to have handled something pertinent to it. For, if you exercise your own Meditation, after you have read theirs, most-what, the wit is not so active and loving of trouble; but that, like other bodies in motion, it will follow a Track and Rote made before it, rather, than its own Biass, and Force; And as unlikely as it is, before the seeing what others in the first place have done, that your inventions should coincitate with theirs; so difficult it is, after, that yours should vary from them. Be wary therefore of accepting in the first place the auxiliaries of your Books or of your memory: which (doing it without pains) is always ready with the tendering of her provisions, though never so mean, to prevent the labours of the fancy.

Alter

Alter and concoct the matter received from others into your own stile ; and improve it, as onely a hint given you, by many additions varying from it.

To alter.
To enlarge
them.

S E C T. II.

1. **I**N all your Compositions, especially those of any length, upon all your Materials revised, a Division, and distribution of them under certain Heads, such as best fits them, is alwayes to be cast, and contrived ; though not necessary alwayes to be mentioned, yet in many also not to be concealed. Which Division as, by having the several sorts of matter taken (as it were) out of a confused heap, and distinctly sorted by themselves, it much cleareth the Discourse, helpeth the Auditors judgment, and sheweth the Orators, so likewise it exceedingly facilitates the Transitions, assisteth the Memory, guides

2. Of disposing
the invented
matter in some
order, and un-
der certain
heads.

guides the Oration steady from an uncertain and unequal fluctuation (like a weather-driven ship destitute of her Pilot) and makes it steer a certain and methodical course to the Point, whither the Orator designs it: By which also the Oration is freed from tediousness (*Partitio tadium levat, Quint. l. 4. c. 2.*) Whilst the Auditors attention more patiently passeth through many moderate discourses, than one long: and it seemeth excessive to him for one subject, which for many, seems but short, and reasonable. In which by the Orators mentioning continually his Transitions from one part to another he is refreshed to see, how much is already finished, and the bounds also of what is yet to come, (*minus longum videtur, in quo, quid ultimum sit, cerum est. Quint.*) and proceeds to a new subject with a more erected attention. For the same reason, after a long discourse, Recapitulations are necessary, that the Auditor

ditor may discern, that the Speaker is methodical.

2. Paucity of parts (not ordinarily to exceed three or four) commends a division: and as a partition is better, than the unity of a discourse; so that partition is better, that doth not much recede from it. (*Neque prudentia auditoris confusione partium impedienda, neque memoria multitudinis*). And in the distributing of your matter, you are chiefly to look out, what is fittest to be first, and what to be last, said, that the beginnings and endings of all these may be the most weighty, which by the Auditor are most observed. (*Qua primò, ut postremò dicuntur, maxime inherent.*)

3. For the composing therefore of a more accurate Discourse, I conceive these *four* things are to be observed;

1. The *setting down* your Inventions confusedly; and the transcribing

C

scribing

scribing out of other Authors of what fits your purpose.

2. *Partition*, i. e. the seeing what *Heads* arise out of these materials; the setting these *Heads* down, and marking each matter with several figures or letters in the *Margent*, shewing to which *Head* it belongs.

3. The *ordering* of these *Heads*.

4. The *Composition* of this matter under every *Head*. But this *Composition* also is not to be done without some division, or gradation observed in it. (See *sect. 3. n. 7. -- sect. 6. n. 21.*) There being no part of an Oration, but that hath also its parts.

S E C T. III.

3. Of Transitions from one matter to another.

1. **T**HE several pieces of *Invention* under each *Head* must next be sowed and tenanted together, and so let into one another, that

that seams and joynts may not appear (unless where it is for our advantage to shew them) : but that the Oration may seem continuous, and all of one thread: which is done by several artifices.

2. First, By bringing in such apt words into the close of one matter, as have some near relation and affinity also to the following; by which *mediums* they may seem fastened-together, and naturally drawing-in one another.

1. By some words relating to both.

Examples (which for a great part I have taken out of *Plinius Secundus* his *Panegyrick* and *Epistles*, being an Author you are well acquainted with, where you may be pleased to see them more at large; for I am affraid I have obscured many of them by too much contraction.) *Quod evenire contra solet, magis admiratus sum, postquam penitus inspexi. Inspexi autem penitus; nihil a me ille secretum &c. --- Amas Marcellinum, atque etiam mihi sepe commendas; Amabis magis commendabisque, si cognoveris, &c. -- Dabitur non cubiculum Principis, sed ipsum Principem cernere in publico, in populo, sedentem. Populo, cui locorum quinque millia adjecisti &c. -- Quo magis sciras, quam gratum mihi foret, si su-*

sciperes quod injungo. Injungo autem & pro rei magnitudine &c. & pro &c. -- vide Sect. 6. n. 16.

2. By Comparison.

3. 2. By making some comparison (where the *Transition* is more discovered) between what precedes and what follows. Where note, that any other *Conjunctions*, *Discretive*, *Redditive*, *Conditional*, *Causal*, *Adversative*, are more elegantly used, than that which is called the *Copulative*-- As -- *seeing that* -- *whereas* -- *whilest* -- *which besides that* -- *although*, &c. yet -- *whether this* -- *or that*, &c. -- *not only, but also* -- *if both*, &c. *It both, and also* -- *which as it*, &c. *so it* -- *which shall*, &c. *if first* -- *This, not to &c. but to* -- *If his justice &c. yet his clemency* -- (*so Relatives* are also used: *Quem, illum* -- *quo, eo* --) which, as they serve for chains to link the several clauses of a period together; so likewise for signs, to suspend the Auditors attention, till that which corresponds to them, is inferred. Now this *Comparison* usually is;

4. 1. Either of Cause, and effect, ^{1. Of Cause and Effect, &c.} priority, and posteriority, between them; in time, nature, dignity, &c. As--

Plin. *Quibus omnibus ita demum similis adolesceret, si imbutus honestis artibus fuerit, &c.* [and so he passeth to speak of his education in the liberal arts].

5. 2. Or of some *similitude* between them; as - ^{2. Or of Similitude.}

Quoniam de genere belli dixi; nunc de magnitudine pauca dicam. -- sit hoc inhumanitatis tua; stultitiam incredibilem videre. -- Protexi viros optimos; Eosdemque gratissimos; [and then he proceeds to speak of their gratitude] *mibi certe debere se pradicant, &c.*

6. 3. Or of some *Opposition*. ^{3. Or of Opposition.}

Et hoc quidem virtutis præmium; illud solatium doloris accepit, quod filio ejus &c. -- Hac laus acti Consulatus; illa dilati, quod, &c. [Thus proceeding to speak of laus dilati consulatus] *Esto; sit in verbis tuis hic stupor: quanto in rebus sententiaque major.*

7. Or thirdly (which is the chief, ^{3. By Gradation.} and scarce ever to be omitted, and which renders all *transitions* very

easie and graceful) by a certain gradation and ascent in the matter it self ; leading the Auditor (fastidious enough in the greatest art) still from something less, to something more considerable and weighty ; *Augeri debent sententia , & insurgere*, Quint. (as the Merchants best wares are shewed last) the stronger still seconding the more infirm ; and that being set first, which placed last would appear superfluous ; or at least a fall from a former height. As --

Sed hoc utcunque tolerabile ; gravius illud, quod &c. --
Ingens hoc meritum minus illud (thus proceeding to speak of another merit) See *Tully Orat. 2. Philip. At beneficio sum usus tuus ? Quo ?* 1. *quanquam hoc, quod commemoras, semper pro me tui, &c. Sed quo beneficio ? Quod me non occideris, &c. 2. At occidere non poteras. 3. Fac potuisse. Quale beneficium illud, &c. 4. Sed sit beneficium vel summum, in quo pates me dicere ingratum ? &c. --* *Literas, quas me tibi misisse diceret, recitavit ;* 1. *Cuius inhumanitatis recitare palam literas ? &c. Sed* 2. *quid in istis, quod mihi opponas ? &c. Sed quid opponas tandem,* 3. *si negem me unquam istas ad te misisse ? &c. 4. At ego non nego. Quod enim verbum in istis non plenum humanitatis ? &c. 5. At ego tuas literas*
 pro-

proferre possum, in quibus &c. -- ostendam 1. *Causam non fuisse, cur a Praetore postulares, ut bona P. Quintii possideres?* 2. *Deinde ex edicto te possidere non potuisse;* 3. *Postremo non possedisse, Cic.*

It ought to be no easie thing to condemn 1. a man of heresie; 2. much less a Church; least of all 3. so ample, and large a Church as the Greek; 4. especially so, as to make them no Church. B. *Laud.* -- (See Sect. 7. Num. 3.)

8. Or fourthly, 'When *Transitions* are more difficult, they are not unelegantly ushered in, by the Orators making *Interrogations* himself, or *Objections* from others. -- As --

4. By Interrogation;

At beneficio sum usus tuo? Quo? &c. -- (as before)
-- *At dicet hic aliquis? At cui materiae hanc se facilitatem prastiterunt? nempe veteri, &c.* -- *Adtaque est saepius cum magna varietate. Unde varietas? unde plures actiones? Cicilius &c.* -- [passing thus to another matter.]
-- (See Sect. 7. Num. 3, 4.)

SECT. IV.

2. Elocution. 1. **T**HUS much of 1. *Invention*, and *Arguments*; and 2. of the partition of them; Now 3. of *Elocution*. (*Partes officii Oratorii, argumenta invenire; inventa disponere; disposita exornare.*)

And, in it, 1. first, concerning *words*. 2. Then of *Periods*; and of the various artificiall *placing* of the words in them. 3. Next, of the severall *figures*, and *modes* of livelier and more passionate expression. 4. of *styles*. After which I shall adde something, 5. of *Recitation*. 6. of *Pronuntiation*. and 7. of *Action*.

1. Of Words,
To be avoided: 2. 1. *Concerning words*.
1. Too many *Consonants* or *Vowells* comming together are to be avoided, as causing an ungratefull sound.

Words of extraordinary length,

to be rejected; *Monosyllables* ((.i.) where *Polyssyllables* may be had) more: the first making the language dull and slow, the other (by reason of their many *consonants*, and often endings) abrupt, and unfluent (*Monosyllaba, si plura sunt, malè continuabuntur; quia necesse est compositio multis clausulis concisa subsulter* (Quint. l. 9. c. 4.) *Est enim in ipsâ divisione verborum latens tempus.*) Hence compounds more elegantly used, than their *simples*.

3. * Words, *smooth* and *sweeter-sounded* (which happens by an equal mixture of *vowels* and *consonants*) are to be used rather than rough and harsh: [as, *adore*, for *worship* -- *assentation*, for *flattery* -- *levity*, for *lightness*.] In speaking of things not sensitive, * words translated and figurative, which may present them as it were to the eye, rather than proper: [as, *tears* for *grief*]. Again, * such words rather, as are less common (so they be not obsolete, or new-forged); which,

1. Words ill-sounding; Monosyllables, &c.

which, for their rarity, are more observed ((for we look on, words, as men; admire strangers, pass by domesticks): Especially this to be observed in Poetry :) so those derived from the *Latine*, if first made familiar by some use, are to be pre-chosen; being mostwhat far smoother, than the *Saxon-English*; and, (by reason of all Sciences delivered chiefly in that tongue) more adaptated for many discourses. Where note, that *Latine* Nouns are more easily translated to our tongue, than verbs. *as reverence, inspection, loquacity, &c.* because their terminations are, in other words of common use, made familiar unto us.

3. Auxiliary
and expletive.

4. 2. Since languages undeclinable, & that are without variations of *Moods, Person, Tense, in Verbs*; and of *Cases in Nouns*, abound infinitely more in subservient monosyllables; [as the *Latine* words *habuit, authoris*, are three words, each,

each, in the *English*] these therefore ~~to be excluded~~, where they may (as often they may) be spared; (especially in verse) Now such exclusion may be made several ways, of which I will set you down some (on condition that you will not censure me for descending to things of so trivial and common observation.) Such then are * the *adjectiving* of the *Substantive*, by adding *s*] As

The sword of Cæsar -- *Cæsar's sword*. Of the goodness of whom, &c. of *whose goodness*: (so, *their*, for *of them*: *what*, *whereof*, *wherewith*, *whereby*, &c. for, *that which*, *of which*, &c.

Example, *He knoweth not that which he doth* -- *He knoweth not, what he doth.*)---

* The omitting of the *Relative* [*whom*, *which*] in the *oblique cases*, when its *antecedent* immediately precedes, by putting its *Preposition* or sign after the *verb* (yet this to be forborn in the end of a Period, which *Monosyllables* do not so decently conclude, especially the
servi-

servant). *Example* ;

The *thing* of which we speak ; -- the *thing* we speak of.

* The changing of the *subjunctive* with its sign, into the *Infinitive*, or *Participle*.

He endeavoured, that he might find out -- He intended to find out -- I, when I saw, *I seeing*. -- I, he being absent, I, in his absence. -- *Rerum, qua ingenio exercetur &c.* Of things exercised by wit. -- They shewed more craft, than they did valour, -- more craft, than valour. (vide n.9.)

* The changing of the *Pronoun* and *Verb* into the *Noun* ; or *Verb* into the *Participle*.

Those that teach, *Teachers*: That which is contained, the contents. Not knowing the contents.

-- *Per cunas alimentaque prima precatur*

Ut sibi committat, quicquid dolet

The Nurse, by her first food, and Table, *press*

Her griefs disclosure

Nisi quod equiore animo ferunt homines, quem Princeps parum fideliter genuit, quam quem male elegit,
-- more patiently admit the unhappy issue, than the ill choice of Princes,

-- *Trc.*

-- Tremulasque manus annisque metuque
Tendit, & ante pedes supplex procumbit Alurane.

-- Her hands with years

And terrors trembling (*kneeling to her*) rears.

-- Jam tunc qui posset amari

Narcissumque vocat --

Brought forth a boy, even then to be belov'd,

Narcissus nam'd

She weeps and begs--*Weeping she begs*

-- Deus ipse monebat

Signaque certa dabat

-- This Heaven foreshew'd

By sad presages

* The changing of the *Passive*
verb into the *Active*; the *Noun*
preceding this, that followed the
other.

Her beauty was destroyed by paleness -- *Paleness de-*
stroyed her beauty.

-- Obscureaque noto

Reddita forma lacu est.

The *motion* much obscur'd the fleeting shade.

So [*As, with, of, &c.*] are ele-
gantly spared, by the *Noun* being
preposed. As

Thunder-strucken; Sea-green; &c. leisure-hours,
hours

hours of leisure. Chamber-pleasures, pleasures of the chamber.

The avoiding or changing of the Auxiliar verbs [Sum, Habeo.] into some other of more weight.

Sed tamen eventus vestra, fortissime, pugna
Quis fuit?

But what event, O great in Valour crown'd
 Your famous combat?

-- *Quam quæ comprehendere verbis*
In promptu mihi sit
 Although my deeds surmount my utterance.
Impetus est fulvis & vasta Leonibus ira.
 And Lions with impetuous furies rave.
 -- *Tanta est discordia mentis*
 Such discords rack her mind.

Yet are the foresaid *servients*
 many times usefully retained,
 where they are necessary to make
 the *repetition* more *vehement*, and
solemn. -- Example;

In which *they have* suffered more losse far, than
they have gotten praise. He indeavoured by force and
 terror, and fair speeches and rewards to obtain their con-
 sent.] More vehement [by force, by terrors, by fair
 speeches,

speeches, by rewards] --Obliged by so many covenants and benefits to so gracious a Lord] more pressing [by so many covenants, by so many benefits] --Their common power for order, and safety, was committed to one] more distinct [for order, for safety.]

5. 3. That not to be expressed ^{3. Circumlocutory.} in many words, which may be as fully in one. As

Compasse about, *encompasse*: agreed-together, combined: Bring in, *import*. Hold up, *sustain*. Go away, *depart*, &c.

Where the infelicity of the *English*, by reason of *Prepositions* disjoyned from the *Verb*, and so from *verbal-nouns* may in many words, be helped by recourse to the *Latine* compounds, such as are naturalized to this language; [as *come between*, *intervene*]: yet note, that some *Prepositions* in our own tongue there are, which may be prefixed at pleasure, as *un*, *dis*, (*un*, negative, *dis*, privative) *re*, *fore*, *mis*-- so *lesse*] to nouns; *fatherlesse*, *foodlesse*. So nouns, for brevity, are sometimes verbalized

lized: as, to complete, to contrary, to experience. Sometimes by [fy] affixed; as, to make clear, to clarify, to beautify.

6. *Terminations of Verbal Nouns* [both *Substantive* and *Adjective*] may be varied lawfully, though they be not stamped and made current by former custome; and sometimes advantageously also; both 1. for the *signification*; (the *termination* much altering it, some of them being *augmentative*, some *diminutive*; *frequentative* some; some of *similitude*; some expressing a *quality*, some an *act*, some a *power*, some a *habit*, &c.) and 2. for the *sound*; (some being more *smart*; or *smooth*, and *mollifying*, some more *hard*, *polysyllable*, *polyconsonant*;) Adde to this, that *verbs* (where else circumlocution must be used) *nominalized*, do admit one *termination* familiarly, that suffer not another; and *Latine* words (where our language is deficient)

English

Englished, unforcedly receive some or other of them, if discreetly applied. Several terminations are usual, such as these, *beautiful benedictum -- doleful, dolorous -- narrative, narration -- contentment, contentedness, contentation, content -- temperance, temperatenesse, temper, temperament, temperature -- verity, veracity -- standing, station -- irremediable, remediless -- white, whitish, whited, whiting --*

Plurals are of a fuller signification than singulars, and so many times more elegantly used. As *splendors, beauties, sorrowes.*

Tautology, and often repetition of the same word to be avoided. 7. *Tautologies.*
[Cujus rationis ratio non extat, et rationi ratio non est fidem habere] ; except where it is used in the same sentence, by *conversion, gradation, retorsion, &c.* with much acuteness and elegance (See *sect. 6. num. 16.*) The design of which is easily discerned from that *reduplication*,
D which

INSTRUCTIONS

which in distinct sentences without any grace at all proceeds onely from defect of words.

Now any word is most easily varied, * By *Synonymas*, *Metonymies*, *Synecdoches*, *Metaphors*, *Circumlocutions*.

See in *Plini's Panegyrick* the varying of *Domus* to avoid *Tautology*--*Ergo in vestigia sedesque nobilium immigrant pares domini; nec jam clarissimorum virorum receptacula habitatore servo teruntur, aut fada vastitate procumbunt. Datur intueri pulcherrimas aedes detergo situ auctas & vigentes. Magnum hoc tuum non erga homines modo, sed erga testa ipsa meritum, solitudinem pellere, ingentia opera eodem, quo extructa sunt, animo ab interitu vendicare. — Muta quidem illa & animâ carentia sentire quidem & latari videntur, &c.*

Or at least * by a gentle *deflexion* of the *same word*, in changing the *substantive* with the *adjective*, or *adverb*; the *verb active*, with the *passive*, or the *participle*, or the *noun*:

As *Magna merita; magnitudo meritorum*--*Doctissimus; nemo doctior*--*Alii judicent; aliorum esto judicium*--*judicare, judicatum, judicaturus, ad judicandum, judicandi causâ, ut judicer.*

5. *Omoptota's* and words of the like termination, being a sound next to *Tautologies*, are to be, to a certain distance, severed: or, where they cannot be so, avoided: for as, divided, they make in the sentence a very sweet and grateful *rythme*; so, concurring, they have a very harsh and unpleasing accent. Example:

8.

s. *Omoptota's* disjoyned.

Clarorum exempla virorum -- nemo illorum inimicus mihi fuit voluntarius--2. Phil. -- Gravitate, prudentia, fide prope singulari -- Titulis, imaginibus, signis. --

[so almost in all *Asyndetons* one of them is chosen of a different termination.]

6. Repeat not, in the several clauses of a period, words, by being expressed in one, sufficiently understood in the rest; such a conciseness, not onely avoiding a kind of *Tautology*, but favouring of a great deal more acuteness, force, and clearness of conceit

9.

s. In the second clauses of a Period words needless not to be repeated.

(*frustra per plura, quæ per pauciora*) especially in those things, which are not meditated to be spoken (which require a looser and diffused style) but written to be read.

Example:

*Defendi rempublicam adolescens, non deseram senex. --
--Contempsi Carilina gladios, non pertimescam tuos.*

which words common to both clauses are *pro libitu* sometimes placed in the *beginning*, sometimes in the *end*, sometimes in the *middle* of the sentence.

In this Figure *Tacitus* very frequent; serving many nouns, and several cases of them, with one verb (though to some of them it be a little improper) rather than entertaining any redundancy.

Effigiem animalis, quo monstrante errorem sitimque depulerant, sacra vere. -- Adversus fontes miseratione oriebatur, tanquam, non utilitate publica, sed in sævitiam unius, absumerentur. -- Necare quenquam ex agnitis, nefas, animasque peremptorum æternas, putant. -- Eadem de infernis persuasio, cælestium contra. -- Cui cuncta potius consilia cum ratione, quam prospera, ex casu, placuerant. --

SECT.

S E C T. V.

2. Concerning Periods.

II.

EVERY *Period* is constituted of n. I.
two members at least, except 2. Of Period
 it be a sentence: but to speak al-
 ways sententiously, is not Orator-
 like; since they, being single Pro-
 positions, are not *Reasoning*; and
 many of them together, if with-
 out connexions, but implicate ar-
 gumentation at most. But since all
 reasoning, the concise, is an *En-*
thymem, and must have two Propo-
 sitions; hence must Periods have
 so too: And matter also, sententi-
 ously delivered, is then granted to
 be more graceful, stately, and ob-
 served, when, either the whole
 sense hath a duplication, by a va-
 ried expression; (a piece of *Rhe-*
torick constantly observed by the
 gravity of the *Hebrew*, and other
Eastern languages and people); or
 some part or word thereof at least,
 is *synonymized*; as of which we

would make a fuller impression.
As :

Miserat etiam Epistolas Romam iactantes, & gloriosas, &c. — Ne satietate & tædio quodam iustitia cognoscentium, severitasque languesceret. (vide sect. 6. n. 17.

2.

1. Exact correspondence

1. of the several branches therein.

Every *Period* then consists of *two* (and the best (say the *Masters* of this Art) of *four*) branches. Now in these, tis one of the chiefest Rules in *Oratory*, that there alwayes be a *correspondency*, and exact *similitude* (as far as the matter will permit) of every particle of one branch to those of another; every *reddition* ecchoing, as it were, to the *proposition* foregoing, every *accent* thereof. But if any exceed, the *last* clause rather to be the *longer*. Which is to be observed, not onely in the length of sentences, but of words; among which a *multisyllable* better answers a *monosyllable* precedent, than a *monosyllable* a *multisyllable*.

Yet *monosyllables* correspond better to *monosyllables*: as the words

words [*fear*] and [*love*] correspond better than [*fear*] and [*affection*]: and words of a like cadence, better than of a *diverse*; as the words [*experience*] and [*science*] correspond better than [*experience*] and [*knowledge*].

Wheresoever therefore you perceive a halting in the Period, some *expletives* (than which nothing is easier) must be inserted, though the sense were before perfect -- and it makes the *reddition* more full to use rather *synonyma's* to a former word, than *relatives* to it [*It, these, them, &c.*]

Ut oratio, quæ scripta placet, recitata non probetur. i. e. non placeat. -- Which though religion did not commend to us, yet civil prudence could not but extol.

So likewise that matter is many times better divided into several like clauses, which may be involv'd all in one. As

[It is great inhumanity to deprive those men, who are confessed to have done no wrong, of their rights] Bet-

ther us [It is, &c. to deprive those men of their rights, who are confessed to have done no wrong.]

And, to advance this parity the voice (*Active* or *Passive*) *Tenses*, *Cases*, &c. are, as much as may be, to be continued, the same, and unvaried, through the several parts of the sentence. Which uniformity of phrase much helpeth perspicuity. (See *sect. 7. num. 14.*) *Examples* of such parity in the branches of a Period.

Te miror, Antoni, quorum facta imitere, eorum exitu non perhorrescere -- Alterum peto à vobis, ut pro me dicentem, benigne; alterum ipse efficiam, ut contra illum cum dicam, attente, audiat. -- Verum implicata inscitia, impudentia est, si nec scit, quod Augurem, nec facit, quod pudentem faceret. -- Nunc enim nihil legere, nihil scribere, aut assidenti vacat, aut anxio liber. --

3.
3. Of the
parts of any
branch.

And as for whole Periods, so for any part thereof doubled, when the rest is not; a correspondency of the several particles of it, as far as the sense will permit, is not to be neglected. *Example:*

The

The proud ostentation of mens abilities for Invention; and the vain affectation of varieties for expressions, merit not the name, &c.

Next concerning the placing 4.
of the several words in a Period; 2. Advan-
Transposition of them diverse from geous trans-
the *Grammatical* construction, espe- position of the
cially in Languages distinguishing words.
Numbers, Tenses, Cases, by their
proper *terminations* (by which they
become much less liable to ambi-
guity) hath alwayes been practised,
and is of much use (provided that
our style by this be not much ob-
scured). *Fit frequentissimè aspera*
& dura, & dissoluta & hians oratio,
si ad necessitatem ordinis verba redi-
gantur, &c. differenda igitur quadam,
& prasumenda: nec aliud potest ser-
monem facere numerosum, quàm op-
portuna ordinis mutatio. Quint.
Example:

Quæ res in Civitate due plurimum possint, ea contra nos
amba faciunt, in hoc tempore summa gratia, & eloquen-
tia,

of

5.

{ *Of much use* * (I say)

3. For Emphasis.

I. For the adding of a greater *emphasis* to words most considerable. So since the *beginnings* and *ends* make deepest impression (there being some stay still, *before* the one, and *after* the other) 'tis fit the weightiest words should *there* be placed. Therefore 'tis usual, * to *commence* with *things*, rather than *persons*: with the *Accusative*, rather than the *Nominative*; which also may have more reference to what next precedes: again, * to *conclude* with that, without which the sense is not perfect (to keep the Auditor in an attentive suspense, till all is said:) and upon which the rest chiefly depend; which is commonly a *Verb*, a *Participle*, or *Adjective*; words much-what of the same *power*: and all of much more than the rest, being words expressing some action or passion about the rest. *Verbo sensum claudere, multò, si compositio patiat, optimum est. In verbis enim ser-*

sermonis vis inest. Quint. l. 9. c. 4.
(Vide exemp. sect. 5. num. 12.)

2. For the apter *Connexion*,
 that so those words might be placed together, which have neerer dependance one of another (as the oblique cases alwayes have on others): without which location, doubt many times happens, in tongues that are, in their *Cases* and *Tenses*, invariable; so the confirmation of any thing claims the next place to it, with an Orator, who above all things ought to regard perspicuity.

3. For the sweeter *Symphony* and *Accent*. So the *Period* is handsomely interwoven, and gravely suspended by *Interpositions* between, (generally) all *Correspondents*; which, as also *Omoptota's*, accord better, being severed. So *Nominatives*, and *Verbs*; *Accusative* and *Verb*; *Substantive* and *Adjective*;
 are

6.

1. For Connexion.

7.

3. For Accent and suspended gravity of the speech.

are many times with more elegance dis-joyned.

8.

4. For the
sweeter Ca-
dence, and
Rythme.

4. Words either the same, or several, of the same *termination*, (or (in the unlearned Languages) words of the same part of speech and relating to one another [whether *Substantives*, *Adjectives*, *Participles*, or *Verbs*.]) being artificially disposed and interchanged, do confer a much better Rythme and Harmony to the speech, and a greater correspondency (or sometimes a variation, pleasanter than it) to the clauses. And this several wayes.

9.

1. In like be-
ginnings of
several clauses.

1. Either when by them* the *beginnings* of the several clauses accord. As

Liber offensis, liber gratia, liber & secundis casibus & adversis, caret. — Habebat puer manulos multos vinolos & solutos: habebat canes majores, minoresque; habebat luscinijs, psittacos, merulas. —

So

So in words of like termination--

Ubi aut jucundius morarentur, quàm in patriâ? aut pudicitius continerentur, quàm sub oculis parentum, &c.—

2. Or * the Ends accord.

10.

Pænos Populus Romanus justitia vincit, armis vincit, liberalitate vincit. — Quis eos postulavit? Appius. Quis produxit? Appius, &c.—

So in words of like sound--

Nunc enim nihil legere, nihil scribere, aut assidenti vacat, aut anxio liber. — Recta ingenia debilitat verecundia, perversa confirmat audacia. — Ipse est studiosus, literatus, etiam disertus. — Puer simplicitate, comitate juvenis, senex gravitate.

3. Or, * both, the beginnings, and ends of both, accord.

11.

3. In both like

Ille est in summa avaritia sumptuosus, in summa infamia gloriosus, &c.

4. Or lastly, * the beginning of the former with the end of the latter, and the end of the former, with

4. In the beginning of one, and end of the other like, &c.

INSTRUCTIONS

with the *beginning* of the latter:
Thüs inversion being sometimes
more grateful for its varying. As;

*Multa super Priamo rogicans, super Hectore multa. -
Bene est mihi, quia tibi bene est. --*

So in like ending words.

*Quid autem illo aut fidelius amico, aut sodale jucundius? --
Saluti eorum potius consulam, quàm voluntati. --
Qua in Senatu saepe ab inimicis, ab improbis saepe jactata
sunt. -- Detestanda avaritia illius, qui tam multa concu-
piscbat, cum haberet supervacua tam multa. --*

12.
Transposition
of words in
tongues mo-
dern, and un-
declined.

Although these *transpositions*
are more incident to the *learned*
tongues, yet of them the *modern* are
not wholly destitute; wch because
they by most are not made use of; or
never used by design, but onely by
chance; It (perhaps) may not be
amiss here to set you down some
examples of those which our own
Tongue is capable of which I have
borrowed out of *Hooker*, one in our
Language very eloquent. Where
you may see, that we also have
a grace-

a graceful liberty.

I. * Of observing many of those elegancies in the correspondent beginnings and endings of sentences, exemplified before in the *Latine* tongue (where the apt disposing of words of the same part of speech, and that have some relation to one another (especially of *Verbs* and *Participles*) is many times very *Emphaticall* and *Graceful*) *Example.*

It is but justice to exact of you; and perverseness it is in you to deny, &c. Your teachings we heard; we read your writings. -- Gross for men of this quality; wise, and grave, men. -- They thought it better, to be somewhat hardly yoked at home, than for ever abroad discredited. -- the exercise of this kind of judgement our Saviour required in the *Jews*, in them of *Berea*, the Scripture commendeth it. -- wherein they which did impose were holy, and they unrighteous, which did bear the burden. -- I need not give instance in any one sentence so alledged, for that I think the instance in any alledged otherwise a thing not easie to be given. -- They accuse you, and against you they plead -- For one kind as many reasons may be brought, as for another. -- Though in which we are, oftener, than they, mistaken. -- They will sell your bodies, your wives, &c. all these things;

things; and if there be ought else &c. they will sell. -- these be the two fair supporters, &c. either the inducing tyrannie, or the reducing. -- Shewing how good, how gainful, how happy, it must needs be. -- How shall a man know to do himself this right, how to perform this honorable duty. -- None hath brought ceremony on more, or more driven holiness out. -- And by how much the less contentious it is, by so much it will be more Christian.

2. * Of ending many times with
the *Verb* or *Adjective*.

For in a Civil State, more in-sight, and in those affairs more experience, must needs be granted them. -- Forced to confess, that, with whom the truth is, they know not. -- That evil spirit, which is, even in his illusions, strong. -- As the simple sort are, even when they see no apparent cause, jealous. -- His vehement requests herein, as touching both points, were satisfied. -- Some things are so plain, that truth, from falsehood, is most easily discerned. -- which thing though in it self most true, yet is, in your defence most weak. -- Yea they are, of their due and deserved sufferings, no less proud, than &c. -- Be found, unto all kinds of knowledge, a Step-mother.

3. * Of placing the *Accusative Case* (and so the *Infinitive Mood*)
before the *Nominative*, and before
the *Verb*.

To .

To do as the Church of *Geneva* did, the learned in some other Churches must needs be more willing. -- somewhat needs ye must do -- Dangerous it was, &c. -- The other they would rather accept -- Two things of principal moment there are --

4. * Of dividing and transposing the *Substantive* and *Adjective*.

The description is, as suted best to those times, *typical and shadowy*. -- yet we shall find them broken *well-nigh all*, by &c. -- Practising to subdue the mighty things of this world by things *weak*. -- And the jurisdictional power in the Church there ought to be *none at all*. &c. -- Wayes of peaceable conclusion there are but these two certain -- so that of peace and quietnesse there is not any way possible -- *As for any other* means without this, they seldom prevail. --

5. * Of placing the *oblique cases* with their *signs* or *prepositions* [*of, to, from, &c.*] (which being dependents on others, are not so fit to conclude the sense) before the *verb* they are governed of; or between the *Auxiliar Verbs* and the *Participle* or *Adjective* following it; and in any part of the sentence:

as is seen in many of the former examples.

13. And most of these are done by the advantages of some *Relatives*, or other *Pleonasm*s of speech, ordinarily used for this purpose; which also many times render the sense more distinct, full, and pressing; see the former examples.

14. Lastly, for all *Rythme* and *Correspondency* of like *Moods*, *Tenses*, *Cases*, in the several branches of a *Period*, though in modern Tongues we have not a like termination of the same *Cases*, to make these *Con-sonancies*, yet have we like *signs*, or *prefixes* going before them; so that, if there be a like ending in *theirs*, *ours* have a like beginning.
As

-Homini, Pecudi. To a man, To a beast.

SECT. VI.

THus much for *Periods*. Next, concerning the several *Ornaments*, *Figures*, and *Habits* for setting out the matter more speciously, and making our Inventions more lively, and plausible; grave, and perswasive; now such are, *Epithets*, *Metaphors*, *Similes*, *Amplification*, &c.

III.

N. I.

3--Of the Ornaments of speech; Figures.

1. *Epithets*; useful especially in descriptions, and in metaphors, without which the speech shews incompete and naked; yet is it likewise too much clogged, and hindered, if it be loaded with too many. Which inconuenience sooner happens to the *Latin* tongue, than to the *English*: they there (being multisyllables), too much swelling the phrases, & either causing a harsh superfluity of like terminations, or else forcing a dislocation of the words too

2.

1. Epithets

E 2

much

much poetical, and obscure ; as we see in those Writers, who much use them : *Barclay*.

Novo cogitabam ludibrio suspectas favire blanditias.

But *here* (being many of them *monosyllables*) giving the style but a just cloathing, and freeing it from all *hiatus*, and emptinesse. Besides, the *English* (as *S. Ph. Sidney* observeth) hath an elegant way of expressing them (much beyond the *Latin*) in a dexterous *decomposition* of two, or three words, together. As :

Tast-pleasing fruits. -- High-erected thoughts. -- Sea-thron'd *Thetis*. -- By all well-judging eyes. -- These could not stop their all-ore-bearing course. -- cold-flowing waters -- the silver-lake -- the Chrystal-stream. --

His honours were a *true-nam'd* punishment.

Projicit acceptas, lecta sibi parte, tabellas.

And on the ground the *half-read* Tables threw.

Lumina mors clausit Domini mirantia formam.

Deaths cold hand clos'd his *self-admiring* eyes.

Now two *ill-fared* Lovers in one die.

[which

[which Compositions *monosyllables* fit best.]

Note, that for the *Orator's* design in using *Epithets*, *Participles*, present, future, preterit, as also *Verbal-adjectives* (as, *Dominatrix animi cupiditas*) and all *Appositions* whatsoever, are, as serviceable, and often more, than simple *Adjectives*. As:

3.

O Domine Domine, qui inclinasti cælos & descendisti &c. quibus modis te insinuasti --

Dicam in auribus Dei mei, Domini mei, & Regis mei, qui est in excelsis. --

And those many times, that are contrary to the nature of the thing they are joyned to, yet are the best expressive of our sense. As *S. Aug.*

Iste læticia mea flendæ cum lætandis maioribus contendebant. -- *Ego Hydræ &c. expertus sum* tam foletis exitio, ut territi *Gentiles* in hac amplius portenta non incurrant. --

Again many times the reason of things preposed, is, expressed (or, being expressed before, reiterated) by way of *Epithet*, not more briefly, than elegantly. As:

Suspecti, invisique, juvenis cadem destinavere. — i. e. quia suspectus erat & invisus. —

The *Orator's Epithets* being not (like the *Poets*, or those of *Homer* inferred for verse-sake), to set down some unnecessary quality of the thing, but some way to advantage also the discourse. *Examples*:

As calme in the description of his *saddest condition*, as of his *serenest fortune*. — A constant soul, which none of his *sad infelicities* can alter. — God on whom his *patient eyes* do wait for better help. — Men of the next sad and miserable age will attribute. — By long deb t: and toilsom rowing against the impetuous tides of ignorance — striving with faint and wearisome steps, during this hazardous voyage. —

4. 2. *Metaphors*, (used chiefly in
 2. *Metaphors. Descriptions*) which are *similitudes*
 contracted to a word; whereby we
 endeavour, not so much to render

der our conceits intelligible to the Auditors *reason*, as to paint them visible to his *sense*. For things of sense onely illustrate; and amongst them, those of *sight*, most. Those expressions therefore are most significant, which are borrowed, and translated to our matter from things amongst which our life is much conversant; as from *Buildings*; *Plants*; *Seasons* of the year; *Navigation*; *Astronomy*; All sorts and all qualities of *Bodies*; *Physick*; *Husbandry*; *Mechanicks*; *Military discipline*; any ingenious *Arts* and *Professions*, &c. (See the examples thereof. *num.* 8.) which so soon as named, the well-acquainted Auditor with ease, as it were prognosticates the rest of the discourse, and applies them further than the speaker (*Illud facile accipiunt animi, quod agnoscunt*). And they commonly thrive better in the ground of a large and open style (where, by many explanations, and duplicated expressions,

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clearing one the other, they have room enough to shoot out to some fair extent) than in a *Laconick*, and strict one, which scarce toucheth, before it quits, them. In them,

5.
1. To be, Not
obscure.

2. Not below.

3. Not too
much,

Take heed, first, that they be *not obscure*; and a comment be required to explain the *Metaphor*, which is inferred to explain the thing. 2. That they be *not below*, and depress the subject, which are brought to elevate and advance it. (As, to call the *Sun* the *Taper* of the *day*, &c.) unless your purpose be to disparage. 3. That they be *not too, much*: for so like colours laid on too thick, instead of giving a *gloss* to, they by little and little, obscure the sense. (*Metaphors*, indeed, never being the most proper expression, though many times the best). Besides; so, they betray affectation, (always odious). Lastly; so, they become, though never so good, by their nimety fastidious, and no more appearing good,
(*Que*

(*Quæ sunt commodissima; desinunt videri, cum paria esse ceperunt.*) To set out the light of a picture, there must be some shadow intermixt.

4. That they be *not often changed* ^{4. Not changed.} in the same period; but that, with ^{ged.} what *Metaphor* the sentence begins, it be ended.

Amongst *Metaphors* are num-
bred all those expressions * where-
in, to things *inanimate*, are attribu-
ted the nobler actions of *life*: or,
to *qualities*, &c. the actions of a
person. Example:

6.

-- It is gone, and the place thereof shall know it no more.-- *Audite, audite P. C. & cognoscite reip. vulnera.* -- *Sed urbes & regna celeriter tanta nequitia devorare potuisset? Me quidem miseret parietum ipsorum, atque tectorum. Quidenim unquam domus illa viderat nisi pudicum? &c. Peccarem in amicitiam tuam -- i. e. in Te amicum -- Jam quod tergum crudeli supplicio lacerasti vindicabit atrocior stylus &c. -- In tanta solitariis frequentia expecto benignitatem hospitii, quod diluat, &c. -- Quanquam facio his, &c. injuriam humanitati vestræ -- Et hoc est, quod promiserat liberalis vultus, &c. -- Et cænx moras fallo ingenti, &c. -- Misertum est querelarum mearum numen propitium, &c. -- Puduit solem diu-
tius*

tius hac videre, & servitutem meam libera solutaque nocte occuluit -- Postquam decoctum tota nocte dolorem prima lux sopiverat &c. --

His lachrymis veniam damus, & miserescimur ultro.

Or, * wherein to *Concretes*, the names of their *Abstracts*. As :

Habet aviam maternam Serenam, nostri sæculi mores. Eucolpus noster, ille seria nostra, ille delicia. -- Quo laudabilius testamentum est; quod pietas, fides, pudor, scripsit. --

-- *Hæc Tibi--*

Mittimus, O rerum sælix Tutela, salusq; i.e. Domitianus.

Or (contrary) * wherein to *accidents* the names of their *subjects* :
As :

For darknesse, *night* ; *nights of sorrow* : for light, *the eye* ; *the eye of reason* : for deepness, *pit*, *dungeon*, &c. for glory, *a crown*. -- *concavity*, *womb*. -- *roundnesse*, *circle*.

7. An *Allegory* also is onely a *long-prosecuted Metaphor*, which, when used, ought to be mixed with some interwoven expressions, proper and plain ; that as the one makes it elegant,

gant, the other may make it understood.

Several examples of *Metaphors* and *Alligories* borrowed from the subjects forenamed (n.4.)

8.

The *Ocean* of whose mercy knowes no *shore*. --
They gather what thy bounteous hands bestow,
And in the *Summer* of thy favour grow. --

Now was the *winter* of his prosperity at hand, and the leaves of his prosperous fortune ready to fall, and that of *Cyrus* in its flower and first spring. -- A Prince, whom without assentation, I may be bold to call, the sweetest and fairest *blossom* that ever budded either out of the *white* or *red Rosary*. -- For to make a strong party at the shutting up of the *evening* of our late *Sovereign*. -- You intended a forestalment of the Kings lawful claim, when the fruit should fall from the *wasted Tree*: and the *fainting Sun*, whose beams about that time begun to wax both dim and waterish, must of necessity set in our Hemisphere. -- The common law would punish Treason in the very heart, if the *eye of Inquisition* could extend so far -- A tyrant builds the whole body of his State upon the *Columns of fear*. --

Princes fear not the *fires* are kindled in foreign States, before some *spark* light on their neighbours houses, or their own Palaces. -- The *Pope* more moderate, &c. had not cut off as yet the King formally, as a *withered* or *unfruitful branch*. -- To discover by what degrees

grees this myſterie of ambition began to *mine into* the ſtrength of *Monarchy*. -- Neceſſity forcing them to abate their *sails* in a *ſtorm* of diſtreſs. --

Their chiefſt ſtudy, to be proteſted under the *wings* of the ſecular State. -- Thus we ſee with what tenderneſſe he *opened* that *vein*, which he knew apt to *bleed* above the meaſure of the Doctors preſcription -- Seeing it dangerous, in a *body ſo diſeaſed*, to change or ſtir any thing, ſeeing all alterations ſet *humors* on working. -- None of Natures greateſt ſecrets are ſo *oreſhadowed* with an *impenetrable veile*, but that the diligent and wary hand of reaſon may *unmask* them. -- So long as the *plow of perſecution* made deep *furrows* on the backs of godly Biſhops, it rent up all thoſe *weeds* of ambition, &c. which, in calm ſeaſons, are apt to ſpring out of the *rank grounds* of original infirmity. -- The old *compaſs of honor* is quite forgot, and our Pilots now adayes know no other root than that of their own fortunes; according to which they *tack* and *untack* all publick affaires. Whileſt the goodly veſſels of this State, miſguided, &c. are ſometimes *run aground upon the ſands* of ſhallow and uncertain policy; or are *kept at anchor* in the deep *gulf* of ſecurity; where they take in more matter of ruine and corruption in ſix moneths, than can be *pumped out* again in ſeven years. Whileſt the heavens never blew more favourably for our advantage if we had the grace to have *fuſed our ſails* to the *fairneſſe* of the *occaſion*. --

See many ſuch patterns in *Bacons*
Henry

Henry 7. and the Earl of Northamptons speech against the gun-powder-Traiters.

3. *Similitudes*, which are very variously expressed.

* Sometimes with the note of *similitude*.

9.
3. *Similies*, expressed
1. With a Note.

Ut quidam, morbo aliquo, & sensus stupore, suavitatem cibi non sentiunt; Sic libidinosi, avari, facinorosi, verae laudis gustum non habent. -- Ut enim faces ignem assiduâ concussione custodiunt; dimissum agerrimè reparant; Sic & dicentis calor, & audientis intentio, continuatione servatur, intercapedine & quasi remissione languescit.

* Sometimes without.

2. Without.

Ira est equus indomitus. -- Penelope venit, abis Helena: -- Maria videmus, qua parte fluvios accipiunt, eâ, aquarum accessu dulcescere. Ut mirum non sit, si orator assiduo poetici fontis hausta peregrinum inde saporem ducat. --

* Sometimes before the matter, they illustrate.

3. Before.

Corrumpit sine talione Caelus. --
Cacus perdere non potest, quod aufert.

Nil

Nil est deterius latrone nudo. -- [The thing alluded to follows.]

Nil securius est malo Poeta. --

4. After.

* Sometimes after.

*Ac sicut veremur, ne quibusdam pars aliqua non probe-
tur, ita confidimus, ut universitatem omnibus varietas ipsa
commendet; -- Nam & in ratione conviviorum, quamvis
à plerisque cibus singuli temperemus, totam tamen cœnam
laudare cuncti soleamus--* Although he want weight of
matter, yet hath he plenty of words: *Vessels never give
so great a sound, as when they are empty.* -- *Quintilian*
[Against too frequent using of sentences] -- *Sint ista,
ut voles, ornamenta, & lumina Orationis; sint stellæ, ac
sydera, quibus sese irradiet eloquentia: at non ubique sy-
deribus cœlum constat; & annulis gemmisque onerare di-
gitos articulosque omnes plebeiis in more est, -- Ego vero hac
lumina orationis, velut oculos quosdam esse eloquen-
tiæ credo, sed neque oculos esse toto corpore velim.* ---

5. By Questi-
on.

* Sometimes proposed interro-
gatively.

Munera magna quidem misit, sed misit in hamo:

Et piscatorem piscis amare potest?

*Unaquæque arbor alit, quod genuit; & non alet mater suo
lacte liberos? --*

6. The Simile
only explain-
ed.

* One while the simile explain-
ed, not the thing.

Hyp-

Hypponax *similis est vespa*; non magnum quidem murmur excitat, sed acriter pungit: Demosthenes, tibiis; quibus si callum demas, reliquum erit inutile. --

* Elsewhere the *thing* explained, 7. The thing
the *simile* onely mentioned. onely.

Quemadmodum lagena aquam, ita animus hominis ingrati beneficia, facile admittit, sed reddit cum murmure & querelâ. --

[an Orator being never to observe one certain Tract, though absolutely the best.]

4. *Dissemblitudes*; or Compari- 10.
sons with, and illustrations by *Con-* 4. *Dissemblities*
traries -- *Contraria juxta se posita* and *Contra-*
magis elucescunt. This conducing rics.
much also to the suspension, and
gravity; parity and equal ballan-
cing of a sentence.

Which *Dissemblitudes* are expres- 11.
sed, * either by *Disjunction*, Expressed
1. By *Disjunc-*
tion.

Non sapiens, sed astutus; non fortis, sed audax fuit. --
Nam litera ex periculo ejus tantum discrimen adierunt,
quantum ex salute, gloriæ consequuntur. -- Habet assenta-

tio jucunda principi, exitus amarissimos. — *Plus hujus inopia possit ad misericordiam, quam illius opes ad crudelitatem. — Quod nequaquam blandum auribus imperitorum, tanto majorem apud doctos habere gratiam debet, quanto minorem apud indoctos habet. —*

Each place handsome without curiosity, and homely without loathsomeness. — *Neque enim satis amarint bonos principes, qui malos satis non oderint. — Visus est mihi in scriptis meis annotasse quadam ut tumida, quæ ego sublimia, ut improba, quæ ego audentia, ut nimia, quæ ego plena, arbitrabar. —*

* Or by *Commutation* and *Inversion*. By *Conversion* and several wayes of comparing together, and reflecting upon them.

Edere oportet ut vivas : non vivere ut edas. —

Scis, ut sicut diversa natura dominatio & principatus; ita non aliis esse principem gratiorem, quam qui maxime dominum graventur. — Regulus filium amisit; hoc uno malo indignus, quod nescio, an malum puer.

Parvula nam exemplo est magni formica laboris. —

13. * Or by *denominating* them also one of another. Which because commonly not done without strength of fancy in the Orator, is the more remarked and admired by the Auditor, much taken

3: By Denomination.

to see opposites agree, and contradictions true. -- (*Nihil magis eloquentiam, quam ancipitia commendant. Multi advertunt, quod eminet, & extat. Plin.*)

Quisquis ubique habitat, Maxime, nusquam habitat. --

Queritur se diem quod non perdiderit, perdidisse. --

[spoken of some well-implored against their will.]

His infructuosos esse, magnus fructus est. -- Est enim quadam etiam dolendi voluptas, praesertim si in amici sinu defleat. -- Discrimina dignitatum, si confusa, turbata, permista sunt; nihil est ipsa aequalitate inaequalius. -- Ideoque vineta quadam quasi solvenda de industria sunt; illa quidem maximi laboris, ne laborata videantur. -- Summae artis est, celare artem -- Hominemne Romanum tam Graece loqui? non mediis fidiis ipsas Athenas tam Atticas dixerim. -- Superest, ne rursus Provincia, quod damnavisse dicitur, placeat; agarque poenitentiam poenitentiae suae. -- Quos ego cum recordor, in re inani, frigida, assidua, tam insatiabiliter decidere; capio aliquam voluptatem, quod hac voluptate non capior. --

Linivit flores maleficis succis, & in venenum mella convertit --

[*Myrrha enamour'd on her Father.*]

Now, in that mine, not mine: *Proximity*
Dis-joyns us: nearer, were we not so nigh.

14.
5. Amplifica-
tion.

5. *Amplification*. Done many wayes ; Especially 1. By *Repetition* ; or 2. By *Multiplication* of the expression ; or 3. By *Enumeration* of parts ; 4. Or by *Etymology*.

15.
1. - By repetition of the same words.

2. By *Repetition*. Which by how much it shews more passion in the speaker , by so much makes deeper impression on the hearer : fixing his fancy (*remnent*, and volatile) upon one object ; and thereon insensibly still winding up his passion higher ; which usually , upon any divertisement to another thing, grows remiss and runs suddenly down again.

. This is more decently used , where there is something interposed, and when it also bringeth with it some new additions. Example :

Vos, vos appella, fortissimi viri. -- Majus his, majus parat Medea monstrum. -- Hunc unum diem ; hunc unum inquam, hodiernum diem, hoc punctum temporis, quo loquor, defende, si potes, cur armatorum coronâ senatus septus est. 2. Philip. - Non es commotus, cum tibi mater pedes amplexaretur, non es commotus.

Qui: quid illud est, ibi Nebridius meus vivit, dulcis amicus meus, ibi vivit: nam quis alius tali animæ locus? Ibi vivit: unde me multa interrogavit, &c. Quibus tenere agebar Ænex nescio cujus errores, oblitus errorum meorum; & plorare Didonem mortuam, quia se occidit ob amorem; cum interea meipsum in his à te morientem; Dem, Viram meam, siccis oculis ferrem miserrimus. Quid enim miserius misero non miserante seipsum: & fiente Didonis mortem quæ fiebat amando Æneam, non fiente autem mortem suam, quæ fiebat amando te? --

And hither are to be referred all those second reflexions of the fancy, and various retorsions, conversions and commenting upon the precedent matter and words (either to give reasons of it. (*vide n. 22. &c.*); or further to prosecute, and augment it; or to qualify, as it were, and correct it.) -- Wherein the wit doth most triumph, to sport and shew it self, its subtilty, its fecundity, in raising variety of Musick, out of the several touches and stops onely of the same string. -
Examples of *Conversion*;

16.

Et tamen non de meo, sed aliorum judicio loquor: qui sive judicant, sive errant, me delectant: nimis precor, ut

posterius quoque aut errent similiter, aut judicent.--

— Nam parvulum differt, patiaris adversa, an expectes: nisi quod tantum est dolendi modus, non est timendi: doleas enim quantum scias accidisse, timeas, quantum possit accidere.— Et admones & rogas, ut suscipiam absentis Correllix causam: Quod admones, gratias ago; quod rogas, queror; Admoneri enim debeo, ut sciam; rogarum non debeo, ut faciam; quod mihi non facere turpissimum est.— Nec ignoro alios hujusmodi casus nihil amplius vocare, quam damnum, eoque sibi magnos homines & sapientes videri: qui an magni sapientesque sint, nescio: certe homines non sunt.

Ut laudari juvenes in bonis mallet, ita ad pejora laude ducuntur.-- Me pradia materna parum commode tractant, delectant tamen ut materna.-- Quid indignor? Ridere satius est; ne se magnum quid adeptos putent, qui huc felicitate, perveniunt, ut videantur.-- Est eadem opinio cujusdam eruditissimi, quo magis adducor, ut neutrum falli putem, cum non credibile est, utrumque falli.-- Habet has vices conditio mortalium, ut ex secundis adversa, ex adversis secunda noscantur.-- Et sine emulo secum certare &c. ac sicut imperat solus, solus ita esse, qui debeat imperare.-- Etenim cum artifex ejusmodi sit, ut solus dignus videatur esse, qui in scena spectetur, tamen vir ejusmodi est ut solus dignus videatur, qui eo non accedat.-- Ita sit, ut omnia grata sint, qua facis, licet gratia causa nihil facis. Amatur quidem à me: iudicio tamen meo obstat charitas hominis, qua ex iudicio nata est.-- Tantus audicndi, qua fecerint, pudor, quibus nullus faciendi, qua audire erubescunt.-- Ut satius est, unum aliquid insigniter facere, quam plurima mediocriter: ita plura mediocri-

diocriter, si non potes aliquid unum insigniter.-- Edicat quid absumpserit, ita fiet, ut non absumat, quod pudeat dicere.-- *Hodie confiteris peccata; & cras iterum perpetras confessa.--* Nulla enim studia tanti sunt, ut amicitie officium deferatur, quid sanctissime custodiendum studia ipsa precipiunt.-- Who avoids not pride, with not knowing her excellencies: but by making that one of her excellencies, to be void of pride.-- As their courage was guided with skill, so their skill was armed with courage.-- He cunningly in making greater the fault, made the faultiness less, and in seeming to desire nothing but death as ashamed to live, he the more begged life, in the refusing of it.-- Though they liked not the evil he did, yet they liked him that did the evil; and though not counsellors of the offence, yet protectors of the offender.--

Examples of *Reflexion* by way
of *Correction*.

Quibus ex causis necesse est tanquam immaturum mortem e, us in sinu tuo deileam: si tamen fas est, aut flere, aut omnino mortem vocare, qua tanti viri mortalitas, potius quam vita, finita est.-- Quas ille leges, si modo leges nominanda sunt, ac non faces.-- *Quippe qui vicesimo & quinto demum (tot enim annis regnum tenuit; si quidem vi & libidine omnia agere, regnare est) liberam vocem audivit.--* Potest fortasse Princeps inique, potest tamen, odio esse nonnullis, etiamsi ipse non oderit.-- &c.--

Unde potest *avidus capra Leo parcere prada?*

Sed tamen esse tuus dicitur, ergo potest. --

Postea revisa & purgata in librum grandem quidem, unum tamen coarctasse. -- Audivimus quidem te omne munus consulis obisse, -- sed audivimus, &c.

So for *Authorities* (Divine, or Humane) ; *Axioms* ; *Proverbs* ; words of more moment ; it adds much to their force and weight, if they be cited first in their own, or a foreign language, and then repeated in the vulgar : yet more, if they be read out of the book. All more fixing the Auditors intention upon them.

17.
2. By Multiplication of the like expression.

By *Multiplication* of the expression. *Nam plerisque longiore tractu vis quadam & pondus accedit : utque corpori ferrum, sic oratio animo non ictu magis quam morâ, imprimitur.* Plin. lib. 1. Ep. 20. --- And nothing is more Orator-like than this (especially in a sterile, and jejune subject) to agitate, spread and mould the same lump of matter, after many divers fashions

shions; to change and invert the figure, parts, order, ornaments, of our speech, and in such a manner, rehearse the like, or indeed the same, that it seems still diverse, and quite another thing: At least 'tis, with the best Masters of this Art, usual to render every sense in a doubled expression, the latter of which sometimes explains the former, most-times riseth higher, (as it were in emulation) and outgoes it, and makes descant, on the preceding plain song; the first, exhibiting the matter naked, the other, adorning it. The *Hebrew* and other *Eastern*-tongues use this reduplication onely for the more state, and gravity, without varying at all the conceit. As:

O my people give ear to my law; encline your ears to the words of my mouth.-- Often did they provoke him in the Wildernesse; and grieve him in the desert.-- He consumed their dayes in vanity, and their years in trouble.--

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So Pliny :

Obsepta diutina servitute ora referamus ; frangatque tot malis linguam resolvimus. -- Veterem consuetudinem fori & pristinum morem iudiciorum minime videt. --

Quamobrem illa arma, centuriones, cohortes, non periculum nobis, sed presidium denunciant ; neq; solum ut quieto, sed etiam ut magno, animo simus, hortantur ; neq; silentium modo defensionis meae, verum etiam auxilium pollicentur. -- Cic. pro Milone ; O me infelicem ! Revocare tu me in patriam potuisti per hos [milites] ego te in patria per eosdem retinere non potero ? Me non potuisse Milonis salutem tueri per eosdem , per quos nostram ille servasset ?

[Examples of more ascending expressions :]

Sunt ingenio simili, qui, quod huic donant, auferunt illi ; famamque liberalitatis avaritiâ petunt. --

Perfectum opus, absolutumque est ; nec jam splendet limâ ; sed atteritur. -- Non tibi benefaciendi fuit causa, ut qua male feceras, impune fecisses : amor impendio isto, non venia quaesita est ; Populusque Romanus obligatus a tribunali tuo, non exoratus, recessit. --

Postulamus, ut futuros Principes doceas &c. induere prætextam, quam, cum dare possint, occuparint ; ascendere curulem, quam detineant ; esse denique, quod concupierint ; nec ideo tantum velle Consules fieri , ut fuerint. --

Tam

Tam autem eras excors, ut totâ in oratione tecum ipse pugnares, ut non modo non coherencia inter se diceres, sed maxime disjuncta & contraria; ut non tanta mecum, quanta tecum, tibi esset contentio. — 2 Phil.

His very courtesies are intolerable, they are done with so much arrogance and imputation; and *he is the only man you may* lawfully hate after a good turn; and reckon it among your calamities, to be beholding to him. —

3. By Enumeration of Parts 18.

i.e. of all particular Circumstances, 3. By enumeration of Parts or Descriptions.
Antecedents, Consequents, Adjuncts, Causes, Effects, Matter, ons.

Form, Parts constituent, or integrant; Time, Place, Motives, Ends, Accidents whatsoever, &c.

which are all *Descriptions* in their several kinds; All descriptions consisting onely; 1. in an exact enumeration, series, and complexe, of very many particulars (such as any way conduce to our purpose).

And 2. in a lively draught of these, as it were to the eye of sense, by expressions translated from those things, with which the Auditor is most acquainted; of which note that

that rule, *Circumstantiis nimio pluribus orationem vestire, tedium parit; iisdem penitus carere, abruptum quiddam est & ingratum*, Bacon. Examples of such Descriptions and Histories of things (under which I comprehend *Ethiopæa's*, and the deciphering and character of Manners, of Passions, of any moral habits, &c. as well as of any other works of nature) are too large to be here inserted.

Vide Plin. Of a Fountain lib. 8. Ep. 8. -- Of an Earthquake Lib. 6. Ep. 16. -- Of a Flood Lib. 8. Ep. 17. -- Of Rejoycing, Pan. p. 388. -- Of Trajans familiarity, Paneg. p. 344. -- Of the affections of one that is sick, Lib. 7. Ep. 26.

19. *Enumeration of Parts* is done; either 1. By a simple *exaggeration* and *synthrosimus* of them. Or 2. By *Gradation*. Or 3. by *Division*. Or 4. by *Interpretation*.

20. 1. *Exaggeration* and accumulation of parts : (*Omnia per partes*)
 1. By a simple exaggeration of them.

tes considerata videntur majora,
Bacon.

Minus est totum dicere, quam omnia. Quint.) Wherein is used a multiplying also of the words, and expression; as *Consilio, Autoritate, Sententiâ, Dux & Legatus, & Miles*; -- *Seditious, Uproares, Tumults, Mutinies, Rebellions, &c.*

-- Usually not above three con-
gested, -- sometimes with, some-
times without, any *Conjunction*.

(the middle one differing in termi-
nation, to avoid an ill *Emphasis* --

Amamus, Focamur, Ladimus. --

*Gravitate, Prudentiâ, Fide, propè
singulari.* --) -- In which also some

tacite gradation is by Orators
most-what observed, and the
weightiest word said last: or, in
diminutions, the contrary. E-

xample:

*Etenim cum homines nefarii de patrie parricidio confi-
terentur, consciorum indicis, suâ manu, voce penè litera-
rum coacti, se urbem inflammare, cives trucidare, vastare
Italiam, delere Rempublicam, consensisse; quis esset &c.*

Ac.

Accusa Senatum; accusa equestr:m ordinem, qui tum &c. accusa omnes ordines, omnes cives; dum confutare &c. — Cum te neque Principes civitatis rogando, neque majores natu monendo, neque frequens Senatus agendo de venditâ atque addictâ sententia movere potuit. — At quo temperamento Dii boni potestatem tuam, fortunamq; moderatus es? Imperator titulis, & imaginibus, & signis: ceterum modestia, labore, vigilantia, dux, & legatus, & miles. — He neither spared old men, as respecting their gravity; nor children, as pardoning their weakness; nor women, as compassionating their sexe. —

21. 2. *Gradation*: Which, from the less considerable, orderly ascends to what is more. A Rule to be observed in the whole Oration; in every period; in every clause; and in every *Articulus*. Example:

Tolerated, countenanced, encouraged, applauded. —

Facinus est, 1. vincere civem Romanum; 2. scelus, verberare; 3. prope parricidium, necare. 4. Quid dicam, in crucem tollere? —

Imaginare, quæ sollicitudo nobis, qui metus, quibus 1. superantare, 2. in illo cœtu, 3. presente Cæsare, dicendum erat. — Quid homines putarent, si tum occisus esset, cum tu illum 1. in foro. 2. spectante Populo Romano, 3. gladio stricte infecurus es &c? —

1. *In cœtu vero Populi Romani, 2. negotium publicum gerens,*

gerens, 3. magister equitum, 4. cui ructare turpe esset, 5. is vomens, frustis esculentis vinum redolentibus 6. gremium suum & totum tribunal implevit. — Ad hanc Regulus venit; primum; imprudentiam hominis, qui venerit ad agram &c. esto si venit tantum: sed ille etiam proximus thoro sedet &c. — Without controversie great is the mysterie of godlinesse — 1. It is a mysterie. 2. A mysterie of godlinesse. 3. A great one, without controversie. — Bishop Andrews. — (see S. 3. N. 7.)

3. Division and prosecution of the parts severally: 22.

3: Or by Division.

* Sometimes with a capitulation of them first.

Tuam verò magnanimitatem, an modestiam, an benignitatem, prius mirer? Magnanimitas fuit expetito semper honore abstinere, modestia cedere; benignitas, per alios frui. --

Quousque nobis & tibi invidebis? Tibi maximam gloriam, nobis voluptatem. --

* Sometimes without.

Quis interpretari potest; impudentiorne, qui in Senatu: an improbior, qui in Dolabellam: an impurior, qui patre audiente: an crudelior, qui in illam miseram tam spurcè, tam impiè, dixeris? --

By

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By which, 1. either all the parts being proved, or confuted, the whole is so.

Mira illius asperitas, mira felicitas horum. Illius asperitas, qui numero civium excidit, quem socium etiam in liberis habuit. Felicitas horum, quibus successit in locum patris, qui patrem sustulerat. -- An satius fuit, felicem vocare? quod non moribus, sed fortuna datum est. Satius magnum? cui plus invidia, quam pulchritudinis inest. --

Urbanos, qui illa censuerunt, paucos? an miseros? Dicerem urbanos, si Senatum deceret urbanitas. Miseros ergo, sed nemo tam miser est, ut ad illa cogitur. -- Ambitio ergo & procedendi libido? sed quis adeo demens, ut per publicum dedecus procedere velit? &c. --

2. Or all the rest of the parts being excluded, one onely remains affirmed, or denied.

Quod scelus conflarunt Judæi, cur à Deo olim tam propicio, tamdiu deferantur? Simulacris immolant? At eorum contactum perhorrescunt. Commentitios Deos ascisunt? At efferrantur eo nomine quod Deum colant verum. Immanibus moribus efferrati sunt? At ipsi summam sibi laudem aequitatis & pietatis assument. Parumne supplices preces ad Deum adhibent? Immo in precibus assidui sunt. Tum, his succisis. Vera causa inferitur; Judæorum

rum perfidia & inimicitia in Christum Dominum. — *Quid puerum? contemptumne me? non video nec in vita, nec in gratia, &c. quid despicere possit Antonius. An in Senatu de me detrahi posse credidit? Qui ordo bene gesta reip. testimonium multis, mihi uni conservata, dedit. An decertare mecum voluit contentione dicendi? Hoc quidem beneficium est &c. & pro me, & contra Antonium dicere. Illud profecto est; non existimavit, sui similibus probari posse, se esse hostem patriæ, nisi mihi esset inimicus.*

4. Interpretation, or Comment 23.

by way of Parenthesis, helping much to extenuate, or aggravate, what is said. *Example:*

Lasciviam verborum licentiam [i. e. ἰσχυραὺς τὴν γλῶσσαν] excusarem, si meum esset exemplum. — Nec brevitatem dicentibus, sed copiam [hoc est, diligentiam] suadent. — Quid agis &c. ipse vitam jucundissimam, [hoc est, ociosissimam] vivo. — Epigrammata Curione non indigent, & contenta sunt sua i. e. mala lingua. — Matrem ejus (nihil possum illustrius dicere) tanta femine matrem. — At nehercule alienissimi homines in honorem Quadratillæ (pudet me dixisse, honorem) per adulationis officium cursitabant &c. — Amat me (nihil possum ardentius dicere) ut tu. — Hanc ille vim (seu quo alio nomine dicenda est intentio, quicquid velis, obtinendi) ad meliora &c. — Quid magis interest, quam ut liberi) dicerem tui, nisi nunc illos magis amares) digni illo patre redantur,

dantur, &c. — *Compulit non solum consensu Senatus (quanquam hoc maxime) verum etiam (quidem minoris, sed tamen) numeri &c. — Unde auguror quavis, non quia ipse dixit (quo mendacius nihil est) sed quia &c. Tempus fuit (ac nimium diu fuit) quo alia &c. — Nam in hoc uno, vir alioqui prudentissimus, (honestissimo quidem, tamen) errore, versatur. — On the mast they saw a young man (at least if he were a man) bearing, &c. — Omnibus titulis (nihil volo elatius de homine modestissimo dicere) parem. — (See Num. 26, 27.)*

24. 4. The fourth way of Amplification is by frequent *Ætiologies*, or giving reasons for what we say. For note that the *Orator* discours-eth and argueth as the *Logician*, by *Syllogismes*, or *Enthymems*, *Inductions*, and *Examples*; onely in a manner somewhat diverse. The *Orator* proving the premises (where weak) as he layes them down, before he infers his conclusion from them; and, where the Discourse is somewhat long, making a second repetition of the premises [As in that instance in *Cic. de Inventione* 1. to prove the World governed by Providence, he shews first; That the
4. — By *Ætiology* or giving reasons --

the best governed things are governed so: then proves this, in a house; a ship; or an army; far better managed, where there is advice, &c. Then next shews, that the Heavens, Earth, &c. are as wisely, and regularly ordered, as any of these; proving this again from the constant course of the stars, &c. and thus descends at last to his *Thesis* or Conclusion.] The Orator therefore is frequently to confirm (and this as briefly, and as immediately, as may be) what he saith, by these *Etologies*, that he may render the fabrick of his speech not onely beautiful, but strong; to leave no dubitation in his Auditors, or (also) to give them the more delight; every one, out of natural affectation of wisdom, being much pleased, *rerum cognoscere causas*. Therefore is he every where to bring in the causes; principles, generals. (except when universally known (as far as he can reach them)) upon which his

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par-

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particulars, his positions, his conclusions depend: inferred, either in the form of a reason; or many times of an Axiom and Sentence: (*Frequens rationibus, frequens sententiis, debet esse oratio. Quintil.*)

25.
1. Either preceding.

And this is done divers wayes: Sometimes by prosecuting the order of nature; descending from the *causes* and *principles gradatim* to the *effect* and *conclusion*. As:

Melius illa administrari, quæ consilio; nil autem melius mundo administrari; ergo mundum consilio regi. --

Cum argentum legaverit omne, pecuniam quoq; legavit, quæ est in argento.

[By Interrogation.]

Quis equus generosissimus? nonne qui velocissimus? &c. -- Ita & hominum generosissimi habendi, non qui natalium splendore, sed virtutis gloria præstant. -- Quem igitur cum omnium gratia noluit, hunc voluit cum aliquorum querela?

By Sentence.

Corrumpit sine ratione caelebs.

Nil

*Nil est deterius latrone nudo :
Nil securius est malo poeta.*

Sometimes by superadding, after the assertion, the reason of it : 26.
the reason either set * *absolutely*, by ^{2. Or following.} By Epiphonema or Sentence.
way of *Epiphonema*, and *Sentence*:--
As:

Tantas conversiones, aut fragilitas mortalitatis, aut fortuna mobilitas facit,--

Or * *relatively*, by *Conjunctions* By a Conjunction causal : *Quia, nam, si, sicut, qui, si-cut, &c.* -- ^{Aion causal.}

Or sometimes by *Interrogation* ;
Example :

Bonum est virtus, quia nemo illâ malè uti potest. -- Jure occisus Saturnius res novas moliens, sicut Gracchi. --

Anima immortalis est, nam immortale est quicquid ex seipso movetur. -- Eius igitur mortis sedetis ultores, cujus vitam si putetis per vos restitui posse, nolitis ? --

Quem alienum fidum invenies, si tuus hostis fueris ? --

Quo fit ut scribere longiores epistolas nolim, velim legere ; illud tanquam delicatus, hoc tanquam ociosus : nihil est enim aut pigrinus delicatis, aut curiosus ociosis.

The Argument, *Sum delicatus,*

G 2

ideo.

ideoque piger, & igitur scribere nolum, &c.--

Absit superbia, asperitas, nec timueris contemptum. An contemnitur qui imperium, qui fasces habet, nisi qui se primus ipse contemnit? --

The Argument. *Fasces habes, ergo contemptum non timeas. --*

Nam cum familiaritatem nostram ad praesidium ornamentumque tibi sumpseris, nihil est quod negare debeam, praesertim pro patria roganti; quid enim precibus, aut honestius piis, aut efficacius amantis? --

The Argument: *Preces sunt pia, sunt obsequentis, sunt amantis, ergo negari non debent.*

Longeque valentior amor, ad obtinendum quid velis, quam timor: nam timor ab sit si recedas; manet amor; ac sic, ut ille in odium, hic in reverentiam vertatur. --

The Argument. *Amor manet in recessu; imo in reverentiam vertitur: Timor abit & mutatur in odium: ergo valentior amor timore.*

Pulchrius hoc Caesar, quam si recusares omnes: nam recusare

cusare omnes [hónores] *ambitionis; moderationis est eligere parcissimos.* — Quintil. pro Cæco. — *Aliis tradidit in parentum sanguinem luxuria ferrum. Luxuria videntium crimen. Aliis meretricula amor immodica poscentis.*

Amor, cui renunciant oculi. —

2. Phil. p. *At placuit L. Catulo, cujus semper in hac republica, &c. — placuit M. Catoni; qui cum multa &c. — Abstini catusis agentis: primum quod deforme &c. His quoque accedit &c. —*

The Argument. *Deforme erat &c. ergo abstinni &c.*

A quibus libenter requisierim, cur concedant (si concedant tamen) Historiam debere recitari? quæ non ostentationi, sed fidei veritatique componitur: cur Tragædiam? quæ non Auditorem, sed Scenam & Actores: cur Lyrica? quæ non Lectorem, sed Chorum, & Lyram postulant. —

The Argument. *Historia ostentationi non componitur; ergo non debet recitari &c.*

An satius fuisset discisse [facilem]? quod non moribus, sed fortunæ datum est. Satius, magnum? cui plus invidiæ, quam pulchritudinis inest.

The Argument. [*Fælix*] est
nomen fortuna; ergo non satius fuit
&c. (See Sect. 1. Num. 4. Sect. 6.
Num. 15, 16.

27.
3. Or inter-
posed.

Sometimes by interposing in
the middle of the Discourse the
reason, (when it may be briefly ex-
pressed) by a *Parenthesis*, or an *Ab-
lative causal*. Example :

De amicitia, quam à me violatam esse criminatus est
(quod ego gravissimum crimen iudico) pauca dicam.
2 Philip. --

The Argument. *Violatio amici-
tia gravissimum crimen; & de eâ*
criminatus est me &c. ergo pauca
dicam.

Jam illud, cujus est, non dico audacia? (cupit enim
se audacem dici) sed, quod minimè vult, stultitia &c. --

Esto, hoc imperitè (neque enim ab homine nunquam
sobrio postulanda prudentia) sed videte impudentiam. --

Unde auguror queris? non quia affirmat ipse (quo
mendacius nihil est) sed quia certum est, &c. --

Audivi Fundanum ipsum (ut multa luctuosa dolor
invenit) precipientem quod &c. -- Inde dictum Bætico-
rum (ut plerumque dolor etiam venustos facit) non ille-
pidum

pidm ferebatur &c. — Tu equidem (pro cetera diligentia tua) admones me, &c.

SECT. VII.

THUS much of the chief *Figures* adorning an Oration. It remains, in the next place, that we speak something of *Stile*, the several kinds and fashions thereof; and the figures more proper to it.

IV.

n. I.

4. Of Stile.

1. And here first you are above all things to avoid a perpetual equality, and likeness in it; ^{1. To be perpetually varied.} either for the expression of your matter; 2. or for the illation. Any one, though the best form of style, being worse, than a mixt.

1. For your *expression*. You are not every where to use either flourishing *Metaphors*, as some of our Moderns: or grave sentences, as *Seneca*: or acute, and exactly-ac-

2.

1. In the Expressions.

cording periods, as *Tacitus* : or
 sweet and consenting cadencies, as
Isocrates : but, interchangeably,
 something of them all ; now one,
 now another. (*Adnixa certè sumus,*
ut quamlibet diversa genera lectorum
per plures dicendi species teneremus,
&c. *Plin.* l. 2. Ep. 5.) That the di-
 versly-affected Auditors, may, not-
 withstanding find every one some-
 thing, with which he may be taken.
 Or at least, that the likeness of it
 may not cause a tediousness to
 them, or, in the speaker, bewray af-
 fection. Adde to these, that
 your invention may, thus, be
 more relieved, and recreated, as
 it were, which, still kept in the
 same Track, contracts also a wea-
 risomness to it self ; and, deliver-
 ing things still in the same manner,
 is quickly exhausted. For the
 wit enlargeth it self, not so much
 by the forging perpetually new
 conceptions, as by the several
 dresses and disguisings of the old,
 put in a new figure, that they may
 not

not be known for the same.

2. For your *illation*. (See *Sect. 3. Num. 1. &c.*) which an O-^{3.} 2. In the illa-
tions; rator varieth many wayes.

1. By making frequent in-<sup>1. By interro-
gation.</sup> terrogations, which are the ve-
ry life and spirit of an Oration,
continually awakening, and exci-
ting the drowsiness of the Audi-
tor, or Reader, as if he were de-
manded, or else consulted with,
for an answer. And yet, for the
most part, nothing is so much out
of question, as that which is made
a question of.

An ego verear, ne me, &c. --

[Usual for Transitions.]

Bishop *Andrews*.-- By me Kings reign. A cause of
Kings reigning then. What is that cause? *Per me*. And
Per me is a person. What person? *Per me* regnant; and
that is not *per se* regnant. A person, and another per-
son. And who is that other person? Let me tell you
this; first, tis but one person. *Per me*, not *per nos*.--
One person it is: I ask then this one person who he is?
This

This we find by &c. to be God. By God then they reign. I ask yet further, by what Person of the God-head? The Context, &c. warrants us, that it is *per Jesum Christum Dominum nostrum, &c.* -- (See Sect. 3. Num. 8.) --

4. 2. By making frequent objections;
on,

Dicet aliquis -- Queret quispiam -- si quis forte miretur -- At enim te in disciplinam meam tradideras. -- At aliud est actio bona, aliud oratio. Scio nonnullis ita videri; sed ego &c. --

5. 3. By frequent commutation of Persons.
3. By frequent speech of the persons.
Sometimes speaking of himself.

Testor mentem meam, dum hac scribo. -- Quantum mihi tamen cernere datur. -- Simul cogito, cum sint ista &c. -- Etenim memini, tunc verissime, &c. --

Sometimes to a second Person.

Te miror, Antoni, quorum facta imitere, eorum exitus non perhorrescere? --

Some-

Sometimes of a third.

See it frequent in *Cic. 2. Phil.*

Non video, quid in me despicere possit Antonius. --

Sometimes making a third to speak. As in all *Prosopopæia's*, &c.

-- *Cic. pro Milone -- Me quidem, Judices, examinant & interimunt hæ voces Milonis, quas audio assidue; valeant, inquit, valeant cives mei, sint incolumes &c. --*

4. Often doubting, and reasoning with himself. Often speaking of his own qualifications; often declaring his own affections; or deliivering for, and as, his own judgment, or opinion, what he knowes is every mans else, because he will not seem to impose upon his Auditor. 6. 4. By Dubitation.

Neque enim ego, ut multi, invideo -- Affirmo & licet impunita, &c. affirmo audacter (atque ut spero, tuto) profiteor. -- Adjiciam, quod me docuit usus, magister egregius -- Utique breviter, quod sentio, enunticm. -- Sed ego (forsitan fallor) persuasum habeo. -- Scio nonnullis ita videri; sed ego, &c.

7. 5. Often falling into admiration, or exclamation; and always heightning his own passions first, to excite other mens.

6. By Consultation. 6. Often directing his speech more particularly to his hearers, as consulting and deliberating with their wisdom; as appealing to their judgement.

Æstimate quæ vita &c. — Quid agam Iudices? quò conferam me &c.

8. 7. Or many times pre-occupating it: and taking for granted, that they are, what he desires, that they should be: whilst they also like it better, by him to be supposed knowing, than instructed, as ignorant.

Adnotasse vos credo (Patres) -- Quis enim nescit (Iudices) hanc famæ esse naturam? --

9. 8. Reflecting upon, correcting and revoking, as it were, something said, but to make some further

ther advantage thereof. As

Filium unicum adolescentulum habeo. Ah! quid dixi habere me? imò habui Chreme; nunc habeam, necne, incertum est, &c. -- Quas ille leges; si modo leges, & non facies belli, & pestes reipublice, nominanda sint. -- sed nimis urgeo, commoveri videtur adolescens. -- sed finis sit; Neque enim præ lachrymis loqui possum: & hic [Milo] se lachrymis defendi vetat. -- (See Sect. 6. Num. 16.)

9. Often arguing with his adversary, and frequently conceding to him something, after he hath already proved the contrary against him, with an [*Esto*; Grant it be so,] : when he hath enough besides to oppose; or something also to urge out of such concession.

10.

9. By Concessions.

Sed quid oporiet tandem, si negem-- fac potuisse -- sed sit beneficium-- 2 Philip.

10. Relating contrary opinions, as well as his own; but when there is a sufficient prejudice of them inferred with an Ironical [*Scilicet*, or, *Credo*, or *Nisi fortè*; *Nisi verò &c.*]

11.

10. By suppositions of Absurdities.

IF

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If I do not on these Heads furnish you with many examples, tis because any common Rhetorick-book will afford you plenty.

12.

This is a thing I suppose almost needless to be mentioned to you, that the same figures and modes of expression do not suit to every composition ; nor to every person ; but are to be discreetly used, according to the matter we handle, the men we write, or speak to. The same Schemes become not an *History*, and a *Panegyrick* ; a *Letter*, and an *Oration* ; a *Controversie*, and a *Moral Discourse* ; If one in a Letter to a servant, about some domestick affair, or in a strict controversy, or in a narrative history, should use lofty *Metaphors*, frequent *Interrogations*, *Apostrophies*, *Prosopopæias*, *Exclamations*, &c. would he not be most ridiculous ? yet are some or other of these Rules and Schemes, in all compositions whatever, serviceable.

2. You

2. You ought to vary your stile, 13.
 according as it is prepared for the ^{1.} To be
 ear or for the eye; for an Auditor, ^{1.} Concise for
 or for a Reader. For *speaking*, ^{the pen: more} tis
 necessary, that you observe a fuller ^{diffused and}
 and opener style; a stricter for the ^{copious for}
pen. For the same man, when an ^{speaking.}
 Auditor, is not so curious and vi-
 gilant, as when a Reader. Repeti-
 tions here, and doubled sentences,
 and enlargements by Synonymat
 words &c. before the shutting up
 of the period, are but necessary:
 (*Brevitas, quæ ociosum fortasse lecto-
 rem minus fallit, audientem trans-
 volat, nec, dum repetatur, expectat.
 -- Sint omnia dilucida, & negligenter
 quoque audientibus aperta. Nam
 non, ut intelligere possit multis fre-
 quenter cogitationibus avocatus, sed
 ut omnino non possit non intelligere,
 curandum. -- Quint. lib. 8. cap. 2.*)
 There what can be more tedious?
 All the force also and smartness,
 and sting of the speech being lost
 by languishing explications, dilata-
 tions and paraphrase. Whereas,
 mean-

meanwhile, if brevity chance sometimes to be obscure, the Readers diligence (who mostwbat are the learned) may stay upon it, till he hath discovered it : if any thing of moment is but once said, his undistracted solitude either easily remembers it, or at pleasure (where all lies still before him) reviews it.

3. Yet more circumlocutory, and verbose for Extempore.

Extemporal Eloquence especially must use a long and compassing style; that whilest he slowly effunds what is already prepared in his memory, the fountain of his wit may have the more time to replenish it with more, and never suffer this cistern to be quite exhausted. Therefore such must rather make use of *Metaphors*, and *Similes*, and *Descriptions*, and *Paraphrase* of their matter, and digressions, than of acute sentences, and concise Periods: and generally must rather imitate *Tully* than *Tacitus*.

3. In general, addict your self rather to that *stile*, to which your natural abilities incline you; some persons having a more acute conceit, fit for a *short*, others a more voluble expression, agreeable to a *longer* stile.

14.

3. Of short and long stiles:

Of which there is no one sort but hath its proper graces and defects. A *short* period loseth so much of smoothness, as a *long* and round one of acuteness: One is more harsh, and the other blunt. One suits with reason; the other with the passions, better: and the Rhetorick of the one is more sweet, of the other more powerful. If the one seem more learned, the other seems more natural and unaffected; and if this hath an elegance, the other hath a simplicity that pleaseth one. One entertains naturally some sorts of figures, wch the other cuts off; as the *short* is adverse to *Metaphors* &c. the *long* to exact *correspondence*, and libration of its parts. Of the two, the

H

short

short receives more disadvantage in the speaking, except where there happens a pronounciation most accurate; and the *long* more in the reading; seeming to have something superfluous to the stricter examination of a now passion-less judgment. Either very long, or very short, periods are subject to obscurity: one not opening and spreading the matter enough; the other over-burdening the Auditors memory. Yet who so will not lose the acuteness and elegance in the one, or suffer the dismembring in the other, must in some things hazard the imperspicuity of his stile. *La soverchia chiarezza* (saith the *Italian*) *fa l'oratione humile.* And again, *L'oscurita genera la grandezza de l'oratione.* --

15.
4. Of perspicuity in stile.

4. Whatever stile you rather entertain, you ought before all things to endeavour a sufficient *perspicuity* therein; which as it ought to be the chiefest care of an
Ora-

Orator (the design of whose speaking surely, is to be understood) so is it often hindered by the ornaments of speech.

Hindered. 1. By not observing *Hindered*, cautiously an uniformity of *style* (1. By multi-
mean for the same period) which *style* in the
much directs the Reader, or Audi- *same period*,
tor) but often changing, without
necessity in the following clause,
the *Verb*, or its *Nominative*, or
the Cases of the *Nouns*, the Voices
and Tenses of *Verbs*, the Conne-
xions, &c. which are assumed in
the precedent Clause. *Example*:

When we desire the same perfection, what hinders that the same means may not be used by us? -- more uniform this [that we may not use the same means]. --

These are unspeakable ravishments to a refined intellect, though a sensual appetite doth not discern their excellencies -- better [though undiscerned excellencies to a sensual appetite. -- Would men guide themselves by reason, and were the dictates of nature observed by them -- more uniform [and observe the dictates of nature.] -- As these things cause much joy to the children, so the parents are greatly afflicted by

them -- better [so great affliction to their parents.]
 - Wealth is seldom severed from pride, and humility more often accompanieth poverty-better [and poverty more often is accompanied with humility.]--

16. 2. By too curious a transposition of words (for the *emphasis* or numbers sake, (*Vide Sect. 5. Num. 4.*) from their natural place.
 (*Adhuc peior est [ad impediendum intellectum] mistura verborum, qualis in illo versu;*

Sæxa vocant Itali mediis qua in fluctibus aras.)

Especially by Oblique Cases, or Adverbs (as [*onely, also, again, &c.*]) being carelessly adjoyned to one word, when in the sense they belong to another. As :

[*I onely desire this*] applied to the *Pronoun* [*I*] or *Verb* [*desire*] when belonging to the *Article* [*this*] *I desire onely-this*. -- [*He brought some part to the Table, of his provisions.* For ; [*He brought to the Table some part of his provisions.*]

3. By using of too many *Meta-phors*; or prosecuting the same too far; which though many times the best expression, yet are they not also the most plain. 17. 3. By using too many Meta-phors.

4. By contracting our speech (for the avoiding of *Tautologies* and repetition, or also for the more brevity, and acuteness of the stile) and pasing away some words necessary to the explication of our sense, endeavouring wittily not to be understood. 18. 4. By too much contraction of speech.

And here happens a fault many ways, 1. By expression of *Relatives* or other *Expletives* in one clause, and not in the other, when both clauses refer in the same manner to a third. As :

[It was the onely matter, worth standing upon, &c. or that a judicious man would press] for [onely matter that was worth &c. or that a judicious man, &c.]

Or by omitting of the *illative*, or *redditive* to some Conjunction

H 3

causal,

causal, or conditional, preceding ; when that which is inferred stands at some distance from it. As after [*because, when, since that,*] omitting [*therefore, then, it follows that &c.*]

[*Sinte, or because, they could not do the work, they could not expect the reward*] for [*therefore they could not expect, &c.*]

Such *illatives* omitted (I say) where the *premise* is extended to some length, cause much ambiguity. Secondly, By leaving a *relative* [*which, &c.*] single (to avoid tautology) where it may have a doubtful respect to many antecedents : wherein some are apt to imitate in their *English* the phrase of those learned languages, where, by reason of the variation of *genders*, such ambiguity is not incurred. Here therefore you are either to make the true *antecedent* the last, as it is better thus : *The valour of Caesar, who -- Caesar's valour, which*

which &c.-- than, [*Cæsar's valour, who-- the valour of Cæsar, which--*]

Or, where the compofure permits not this, to repeat with, or before, the *relative*, that *antecedent* to which it belongs, or to joyn to the *relative* a *Synonyma* thereof. As:

That happinefs onely is to be found in piety; for the acquiring of which men compafs fea and land. Where [*Of which*] refers to happinefs, not piety. To be made clear thus [for the acquiring of which happinefs] or [of which felicity]. or to be repeated again [*that happinefs*] for the acquiring of which] or the precedents to be thus ordered; in piety onely is to be found that happinefs, for the acquiring of which, &c. --

Thirdly, By uſing, *Participles*, rather than *Verbs* with their *articles* and *conjunctions*. As:

-- He, grieved, forfook: -- for [He, who was, after, whileſt, when, becauſe, he was grieved forfook] the *participle* [grieved] being either *indicative*, or *cauſal*. They found him, much inclined to paſſion, exceedingly diſpleaſed upon this relation &c. -- for: [him, who was much, or becauſe he was much inclined to paſſion, to be exceedingly diſpleaſed, &c.] Things thus ordered, he haſted to conclude -- for: [after, or whileſt that

things were thus ordered] — [They suffering patiently, he will succour] — for [if they shall suffer patiently, &c.]

Or by using some other contractions (mentioned before *Seç. 4. Num. 9.*) where is some danger of ambiguity. --

19. 5. By long deferring the conclusion of a Period: (*Non in longum protraction of Periods. dilata conclusio, Quint. l. 8. cap. 2.*) which happens, either

I. 1. By circumlocution of our meaning, and accumulation of empty words, out of an affectation to copiousness and fluency, the sense thus suffering more darkness from that length, which is used for the more perspicuity: (whereas the matter is more clear, where onely nothing is wanting, than where something also doth redound.) Of this *Quintilians* rule is to be strictly observed (especially in what is penned for a Reader.) *Nihil neque desit, neque superfluat.* An usual fault

fault among those, who affect good words and expressions, is this redundancy in their stile; who between two equally-good illustrations, loth to lose either, intrude both.

Or 2. by interposing many *parentheses*, and accumulating many ^{2.} *Or by Parentheses.* considerations and circumstances in the same period, out of fulness of matter, and its pertinency to to that place (a disease to which luxuriant wits (especially those who would inclose much matter in a little compass) are very subject, and where invention is a great enemy eloquence) by which whereas we strive to say all, we do not say so much to the Auditors understanding, as if we said less, and withall disturb the uniformity of our stile. *Etiam interjectione (i. e. Parenthesi) ut medio sermone aliquem inserant sensum, impediri solet intellectus; nisi quod interponitur, breve est.* Quint. l. 8. c. 2. -- And *Circumstantius nimio pluribus orationem vestire parit tadium.* Bacon. Where
note

note that it much helpeth for perspicuity not to put terms too far asunder, which relate one to another; (as *Nominative* and *Verb*, *Comparatives* &c.) As :

What differs he, who subverteth the lawes, &c. --- from a Tyrant] where the matter interposed is very long, better premising it thus [*He who subverteth, &c. what differs he from a tyrant*] (See *Num. 22.*)

20.
6. By want of exact division of our matter.

6. By not making a division, and sorting, of our matter (See *Sect. 2. 1. Num. 2.*) or Secondly after this made, by the not duly mentioning our Transitions. Or Thirdly, by prosecuting severally the members of a division without first numbering them all together (a frequent fault) which capitulation of them, especially when we dwell long upon the particulars, is first to be made, (and the branches of it again severally to be repeated, as they come to be handled.) As you may see in some of those examples mentioned before *Sect. 6. Num. 22.* --

Amongst

Amongst all these impediments of perspicuity, the chief are 1. a very short stile; (-- *Brevis esse laboro-- Obscurus fio.*-- Hor.) or 2. a stile full of *Parentheses*. For remedying the first:

1. In a *Laconick stile* you must use a multiplication of the like expressions; and the substance of what is said briefly, must be said more than once, (onely the expression changed), both to make a further explanation of the matter, and to leave a perfecter impression in the Auditor. Lastly it is to be, in effect, the same with a long stile. *Est quadam partium brevitās, quā longam tamen efficit summam.* Quint. One of those longer periods must be answered with a heap of these smaller, and the magnitude of the one equalled with the multitude of the other.

2. For the second, where the *parenthesis* is a short necessary explication, or interpretation of a word,

word, it may be any where inserted : if not so, the matter thereof is 1. Either some *præcognitum*; and then it is best placed next before such a period. Or 2. some reason and argument to confirm somewhat there asserted, and then it is either to be made part of the sense to fill up the remainder of the period : the intended sequence of matter being removed to the next, when the *parenthesis* hath nearer relation; or (a *memorandum* being made of it in a by-paper as you are writing) it is to be inferred after the period finished. *Inferred*, either * by a *Conjunction*, *Causal*, *Illative*, *Exceptive*, &c. [*although*, *but*, *yet*, *because*, *for*, *therefore*, *since* *that*,] as the *parenthesis* is a reason or a consequent of what is said.
As :

[*Cæsar* (who intended to revenge his &c.) invited the Commanders &c.] where the *parenthesis* is very long, is better changed thus : [*Cæsar* intended to revenge -- and therefore invited-]. Or [*Cæsar* invited -- because he intended to revenge--]

Or

Or * by the repeating that word of the former period, to which the *parenthesis* appertains, and so joyn-
ing the *parenthesis* to it after the
period. As :

[*Dabitur non cubiculum Principis, sed ipsum Principem cernere, in publico, in populo (cui locorum quinque millia ad ecit. &c.) sedentem*] where the *parenthesis* happens to be very long is better changed thus; [*in populo sedentem Populo, cui locorum quinq; millia adjecit &c--*]

For all *parentheses*, that are not explications, are mostwht aggrava-
tions unto, and elegant gradati-
ons, or reflections upon, what is
formerly said; and since they are
so, and may be so well husbanded,
this ingrafting of several matters
into one another by *parenthesis*, if
it argues a good wit, it shews a
weak and unthrifty Orator; whose
orderly production of his matter
is one of his greatest perfections;
besides the regard he is to have to
uniformity of stile, and the intel-
lect of his Auditor, who much
bet-

better discerns things severed, than many intwisted together, and offered all at once in a croud to his examination. Or 3. lastly, if the *parenthesis* be long, and the matter thereof can neither well be premised, nor deferred, the words preceding the *parenthesis* are to be again repeated and resumed after it, that the perspicuity of the sense no way be lost. As :

Those persecutions (which have bin, &c.) *those long persecutions* (I say) have not extinguish'd, &c.--

--Thus may *Parentheses*, and the intertexture of various matter many ways be prevented; but not without the inconvenience of multiplication of words, and further extension of the discourse.

23. Note, that *Parentheses* are not half so troublesom to a Reader, as to an Auditor, because they are marked out in the paper to the eye, but cannot be so in the voice

to the ear : therefore in compositions which are to be spoken, they are much more carefully to be avoided.

After all the Rules of Oratory ^{24.} well studied and known, the practice of three things is yet further ^{Some other necessary steps to Oratory.} necessary unto you, for the acquiring this Art.

1. The frequent and assiduous reading of some Authors and pieces that are eloquent ; using rather some one that is excellent, than many. *Præno studio, affectu, consilio, feratur Oratoriae Candidatus, ut aliquis in dicendo sit similis, quem totâ mente atque omni animo defixus intueatur, ille autem sit unus, quo æquabilior componatur stilus.*

2. Translating. 3. Frequent exercise of your style, and Imitation. *Uusus, dicendi Magister est optimus (saith Pliny junior) modo sit diligens primo, non celeris stilus.*

The Translating is to be. 1. ^{25.}
* Sim-

INSTRUCTIONS

*Simply & *ad verbum*; but this never further, than it well consists with the propriety of the Language into which you translate; which you are alwayes diligently to observe, as well by inversion and alteration of the phrase for excluding expletives (see *f. 4. n. 4.*) and preserving the weightiest words in their due place (of which see *f. 5. n. 4.*) as by inserting words necessary, (as *Epithets*), &c. in the English Tongue (see *f. 6. n. 1.*) and excluding redundants to the sense in the orderly expression of that Language into which you translate. (For every tongue, from the varying of their *Grammar*, hath a several capacity of expression) rather offending in being too concise, than too copious; it being a reputation to the amplitude of that Language, which can signifie more matter in fewer words.

2.* By rendering verse in prose: a little bending the expressions, and mitigating the poetickall, into an Orator's Stile.

3.By

3. * By contracting things copiously said by others; and again, amplifying, what others have delivered concisely.

SECT. VIII.

IN all your compositions, after the last hand added to your stile; yet, to try whether the words be well placed, and the numbers well fitted, and the phrase enough perspicuous, an *audible recitation* of them is not to be omitted. And you are to sound them distinctly and tunably, and as you would do before an audience, * to take the experience of your voice also, and (after the contrivance of them in the brain, and the examining of them again, when set down in writing, by the eye) * to bring them at last by their sounds, to the test and triall of the ears: which have a most acute judgment residing

V.
N^o. I.
5. Of recitation of our compositions.

I pro.

properly in them (as also all the other senses have) distinct from that of the mind, and of which the soul is not capable, but by this instrument; (for what but the ear can measure sounds?) discovering to her, besides the defects of numbers, and ill-soundings in the cadence, (which the soul, in the silence of the pen and of composing, discerns not) discovering also besides these (I say) many latent obscurities of the stile, which seeming clear to the fancy that conceived them (as our own things are by our selves more easily understood) and again to the eye that easily recollects them (that being permanent before it in the paper, what passeth away in the sound) yet are many times dark and obscure, not onely to the Auditor, but to the probation of this out-lodging sense of the Composer; whose own ears give him almost as impartial a censure, as those of other mens, concerning the perspicuousness and ob-

obscurity, smoothness and roughness, of his stile. In which ear if the Oration please not, it is much less effective on the passions. (*Nihil intrare potest in affectum, quod in aure, tanquam quodam vestibulo, statim offendit, saith Quintilian,*) and, *Acerrimum est aurium iudicium, (saith Pliny); ita ut oratio, qua scripta placet, recitata non probeatur.* First then we ought to try our compositions this way; by which the soul, receiving them more remotely, conveyed to the ear by the voice, and from this returned to her, as it were, from abroad, and that onely in a transient sound, sits now as the most disinterested Arbitrator, and impartial judge of her own works, that she can be. Which office *Pliny*, the more exactly to perform, procured his own compositions to be recited to him by some other than himself.

But next it is almost necessary also, after this *examen*, which may

I 2

be

2.

be too partial to our own conceptions, to try them before some friend, or company, or communicate them to them to be perused. See *Plini's* diligence herein *lib. 7. ep. 17.*

Nullum emendandi genus omitto : Ac primum quæ scripsi mecum ipse pertracto, deinde duobus aut tribus lego : mox aliis trado annotanda ; notasque eorum, si dubito, cum uno rursus aut altero pensito ; novissimè plaribus recito, ac (si quid mihi credis) tunc acerrimè emendo ; nam tanto diligentius, quanto sollicitius, intendendo. Optimè autem reverentia, metus, pudor, judicant. -- Et cum multis, & sæpe, tractandum, quod placere & semper & omnibus cupias -- Nec verò ego, dum recito, laudari, sed, dum legor, cupio. -- For even those who are much inferiour in the same faculty, and not able to produce the like, may yet judge of what we compose, better than ourselves, and that not onely for cadence, perspicuity, singularities, and indecent affectations, &c.
(which

(which as it is somewhat hard for us to discern; so it is for them to mistake) but also concerning the whole matter, disposition, and ornaments, of our work.

For 1. first what letteth, that those, short of us in fancy, may exceed us in judgment? Or 2. if not, yet are we more disabled to this office by self-love to our own productions, than they by ignorance, &c. Therefore our selves also judge perfectlier of these, when we have for a while laid them aside, and the ardency of love, which we have to any new parturition, is by some space of time abated, after that we have diverted to some other imployment, amongst which, as amongst children, commonly the yongest is most affected. Or, 3. if not this neither; yet since our works are according to other mens capacity, and not our judgment, estimated, and, as they are composed by us, so, are, for them, we ought perchance in something

to depart even from the right, where they disallow it. (It was *Pomponius Secundus* his saying, *Provoco ad Populum*. Plin. lib. 7. Ep. 17.) For none is an Orator to himself, but others; and therefore what is not writ agreeable to their apprehensions, is written to small purpose; and what is most accommodated to these, do not themselves best determine: what is writ for others, is either to profit, or to delight them; but nothing in this kind profits much, which doth not first please; and what best pleaseth them, they best judge. Therefore since a discreet Orator would onely use what they may like, it is also very requisite, that he trie how they like what he useth. Onely in this he is to observe not singular opinions, but some more general consent in their judgement; which, when in many the same, is seldom mistaken.

S E C T. I X.

VI.

IT remains yet that something be *Num. 1.*
said of *Pronunciation* and *Action*. *6. Of Pronunciation.*

1. In the *Pronunciation*; 1. *Monotonia*
i. e. the same continued Tone; 2. The
same stay upon every word; and 3. The
same Pause between them, are un-
graceful, and to be avoided. (*Non solum
in membris, sed etiam in articulis, est aliqua
pronunciandi varietas, sine qua nihil neq;
majus neq; minus est.* Quint. l. 11. c. 3.)
The height, the length, & distance be-
tween words, are still to be varied, and
that not onely in the conclusion, but
in every article and clause of a Period;
some words being spoken higher, some
lower; some swifter, and with force,
some slower and more mollified: Else
nothing said is made more or less con-
siderable, than another; when yet al-
wayes something is so. And so for *pau-
ses*; *comma's*, and all other distinctions
require some, yet not all the same stay.
Nay several words have a different
stop from the several syllables of the
same word. (*Est quoddam in ipsa divi-
sione verborum latens tempus.* Quint.)

And this not without much reason. For besides that hereby, what is most eminent in our reasoning is elevated, and prolonged beyond the rest, and the columns of our discourse singled out for the Auditors special observance; *besides this*, I say, as in all other things men are both eased and delighted with perpetual variety, and change, so 'tis in *Pronunciation*; the varying whereof yields a great delight to the ear, but also as great an ease and refreshment to the voice. What gives singing such a ravishing power over us, but a well-proportion'd variety of the Notes? What advanceth Verse above Prose, but a perpetual change of the feet? (the harmony of which, when placed in such an order, being once observed, made afterward a disposition of them, a law for Verse) even the same power these retain, * in the Orators stile, as in verse, though it must needs be more loose (*non vacat exiguis*) and * in his *pronunciation*, as in a song; though it must needs be less curious, and affected.

2. Now those words which the voice is chiefly

chiefly to stay upon, and give an extraordinary *Emphasis* to, are such, in which there lies some figure, as all *Antitheta's* and *correspondents*, and words relating to another, and generally the *mediums* (in which lies the greatest burden) of our arguments. (*Observandum quo loco sustinendus, & quasi suspendendus sermo sit.* Quint.) Examples.

Integritas tua te purgavit, pudor eripuit.—

An *lingua & ingenio* patefieri aditus ad urbem potuit, *manu & virtute* non potuit?

Which as they were purchased by us, so provided for them; they have the right of what we have the possession.

And amongst the rest alwayes the 3.
cadence of the Period, which is most observed, and accordingly by the voice usually most varied, ought to be fitted for a more tunable pronounciation (*Ratio pedum magis & desideratur in clausulis & apparet.* Quint.-- and -- *Aures tum magis judicant, cum orationis impetus stetit, & intuendi tempus dedit.*) Here therefore the chiefest Orators, though negligent of all the rest, have observed certain measures and feet; *placet plerisque dichoræus*, saith *Quintilian*: and *Tully's* [*esse videntur*] is famous.

Yet

Yet this strictness extends not to above four or five of the last syllables. A due and tunable clause therefore of a Period after the last Pause that is made before it (i. e. the Comma or other Point that precedes &c.) ought to be ordinarily at least of four syllables; because the voice begins its variation some Notes before the syllable that concludes: (For who can conclude handsomely that knowes not of it, before he is enter'd into the last word or syllable?) And these syllables are better all *long*, than all *short*; those having more stability and weight; better *long* and *short* interchangeably, than all *long*; the *short* being far more smooth and sweet, and the voice also requiring by courses some syllables, wherein to spare (as in the *short*) and some again, wherein to extend it self (as in the *long*.) By *long*, I mean those whereon the *emphasis* of the word resteth; and by *short*, those which the voice usually toucheth more lightly, as *fa-* in [*favour*] and *-ward* in [*reward*] are to be accounted long; *-vour*, and *re-*, short.

And

: And therefore in verse (wherein there is more care of Euphony in every part) though the *English* doth not strictly observe set quantities, yet hath it a great latitude of roughness or smoothness, according as these are well placed; nor flows it so gracefully, 1. * unless ordinarily every second syllable, or latter part of the foot be *long* (especially the latter syllable of the first, and of the penultime, foot). As this verse:

[*These in the Summer of thy favor grow*] runs better than this:

[*In the Summer of thy favor these grow*]. And note, that *Iambicks* are better than *Trocha's*, and *Sponda's* than *Dactyles*. As for terminations, those usually *short* in the *Latine* (not regarding position) are so in the *English*, as the *Liquids*, &c. And those again *long*, which have *long vowels*, *double consonants*, and endure a harder pronunciation, easily known to every ones experience. And Secondly, * Unless more frequently words ending with a *consonant* be received by others beginning with a *vowel*, and *è contra*.

Mo-

Monosyllables, harsh, and requiring, as several words, some little pause between them, conclude not so tunably: (*Monosyllaba, si plura sunt, male continuabuntur.* Quint.

4. As for the rest of our stile, 'tis sufficient if the several clauses (any great disparity of which sounds very harsh, and unequal) be, as much as conveniently may be, of a like and proportionable extension; and that, neither very short, nor very long; not under four syllables ordinarily, nor exceeding ten, or twelve: for the voice cannot vary under four, nor so tunably at once pronounce above ten. Hence five or six feet are the *longest* verse usual in any Language; and two feet the *shortest*. And by these metrical members of Poetry (which were chiefly first used, because found more to please; the Orators aim, as well as the Poets) all our prose also is tacitely modelled: though it must alwayes avoid the appearance thereof, lest it should seem to be more affected, less natural, less masculine, by so much term-

trimming ; as also to be strict therein would be too troublesome.

That the voice may have its true compass, both to notes higher and lower, as the words and the passions do require, 'tis to be placed in a middle key between both, to rise and fall at pleasure. (*Mediis inter acutum & gravem utendum sonis, & intermediis inum supremumq; spatiis.*) Else put in a *Base*, how can it descend, or ascend, in a *Treble* ? As a singing tone, and a verse-like cadence are always to be avoided, so that composition and pronunciation coming neereſt them, is the best, and, that the voice in speaking be rather elevated somewhat, than depressed ; because we are more prone, for our ease, or from our modestly, to a low tone ; which yet, being too deep, and full, and less clear, and making accordingly a weaker impression upon the Auditor, is the worse, of the two extremes : (*Submisſo illo murmure debilitatur omnis intentio.* Quint.). For the length of your pronouncing, Tardity is to be chosen, rather than precipitancy, and a scanning as it were (though this also no small fault) of all your syllables, rather than making perpetual *Syn:tapha's*; and drowning that which follows, by too much straining that which goes before : whereas the articulation of all ought to be distinct, and every syllable, to have

have some, though seldom all to have an equal, share, of the pronunciation.

6. Passion chiefly directs the pronunciation : (*Vox respondeat animo. Flexum vocis maxima ex parte præstant motus animorum, sonatque vox, ut feritur.*) Therefore this to be excited, that the other may be exactly performed; which is as it were the hand to this instrument of the voice, by which it is tuned several wayes, to the begetting like motions, in the minds of others, to those with which our selves are first affected.

S E C T. X.

- VII. **P**ronunciation ought to be accompanied
Num. I. with some decent action and comport-
 7. Of A- ment of your body.
 ction.

This Action is especially of the Eyes and the Hand. Of the Hand thus Scaliger : *Ratio est manus Intellectus ; oratio, Rationis ; Orationis, manus, & Manus membrum hominis loquacissimum.* Acting with the hand is using in our discourse the same motion of them, which they have when with them we act or manage the thing whereof we speak. As to hold out the hand, when we speak of begging: up, when we speak of praying: griping the hand, when of striking: the hand bearing on any thing, when

when of anger : *clapping the hands together*, when speaking of wonders : *Opening one or both the hands*, when making a thing plain or explaining : *Armes drawn back close to the sides*, when requesting : *putting out the fore-finger*, when demonstrating, and as it were shewing a thing (therefore is that finger called the *Index*). So the *hand is put forward with the thumb bended in*, for demonstrating. The *first finger turned down*, for urging, and pressing as it were : *put up*, for threatening : the *middle finger put out*, for reproching : The *left thumb touched*, by the *Index* of the right hand, for reasoning, and disputing : the *touching a finger with the other hand*, for distinguishing, and for numbering. The *hand brought toward one*, in saying any thing of himself ; *toward the head*, when speaking of the understanding ; *to the breast*, when of the soul, will or affections. *Folding the arms in sadness*, &c. And lastly ; one, and that no small, service of the *Hand*, is, that it *keeps time*, in our speech, with our periods ; being in a kind of suspence and waving, while the sentence is so, and, at the end thereof, returning still to the first posture, as the voice doth to such a tone.

Yet must there be some caution used in the gestures of the hands, because tis very easie, in this, to exceed a *decorum*. An O-

RMOR

INSTRUCTIONS

Men, in his action, 1. must be free from any imitations of levity, as of a *Fidler*, *Dancer*, &c. 2. must be aware of too much finger-action, being not grave. 3. must not undecently extend his *arms* too far any way, either upward, above the *eye*, or down-ward, below the *breast*: or much side-ways, or backward, or circularly. 4. must turn the action of the *hand* the same way, as the *voice*. 5. must withdraw, and end the action of his *hand* with his sentence; and in the same sentence must not often change it. 6. must avoid a perpetual similitude of gesture; but, more than this, a mimical restless variation (too little being a more tolerable fault, than too much). In which the chief care is to be, that it may not seem affected; but forced from his passion: 7. Lastly, though both the *hands* do more fully express the Orators conceits, yet the *left hand* in action many times needs not be used; must never be used, as principal.

FINIS.

